Saturday Review

UNE 16, 1956 / 20¢

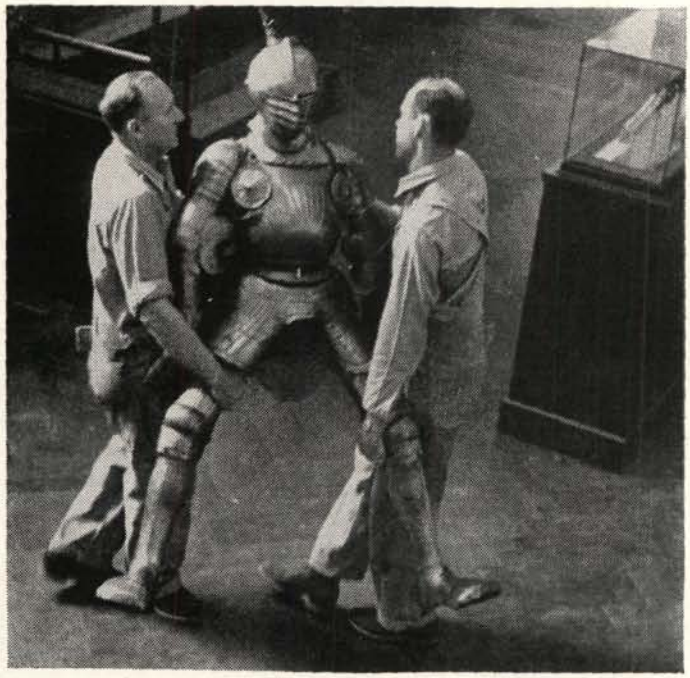
HE FOURTH
ONSENSUS
y Chester Bowles

KAY, COMRADES,
ET'S JAZZ IT UP
y Richard Hanser

OW GOOD IS
OUR PUBLIC LIBRARY?
y Lowell A. Martin

ng Lardner, subject of a new biography
Donald Elder. (Page 17)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



When men have realized that time has upset many fighting faiths, they may come to believe even more than they believe the very foundations of their own conduct that the ultimate good desired is better reached by free trade in ideas —that the best test of truth is the power of the thought to get itself accepted in the competition of the market, and that truth is the only ground upon which their wishes safely can be carried out. That at any rate is the theory of our Constitution. It is an experiment, as all life is an experiment.

Justice Holmes, Abrams versus United States, 1919

The Association of American University Presses

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Use the best-tasting Salt Substitute ever made

- Sprinkles and seasons like salt.
- Enhances food flavor.
- Retains flavor in cooking, baking, canning.

On sale at grocers everywhere

Adolph's SALT SUBSTITUTE

NEW! *Available for first time—*
ADOLPH'S *LOW SODIUM* MEAT TENDERIZER
© Adolph's Ltd., Los Angeles 46, Calif.

GO

to your bookseller for your copy of The American College Dictionary. Most up-to-date desk dictionary you can buy.

THE AMERICAN COLLEGE DICTIONARY

Choice of fine bindings from $5. At all bookstores. **RANDOM HOUSE**

BELL LABORATORIES PUBLICATIONS OPENING

College graduate with some training in communications, electronics, or the physical sciences and demonstrated ability to write and edit descriptions of technical developments and research for intelligent but non-specialized audience.

Variety of interesting subjects.

Salary commensurate with qualifications; good future for able man.

Please send resume to Director of Publication, Bell Telephone Laboratories, Inc., 463 West Street, New York 14, N. Y.

The Saturday Review

JUNE 16, 1956

Cover Drawing by Hal McIntosh

SR/IDEAS

11 The Fourth Consensus, by Chester Bowles
13 The Library in '56
28 Marx, Toynbee, and the U. S.: An Editorial
36 Okay, Comrades, Let's Jazz It Up, by Richard Hanser

SR/BOOKS

17 Ring Lardner, by Donald Elder
Reviewed by John T. Winterich
18 Eve Among the Puritans, by Eleanor Ellis Perkins
Reviewed by Rosemary Carr Benét
19 The Tragic Life of Toulouse-Lautrec, by Lawrence and Elisabeth Hanson
Reviewed by John Rewald
20 Mr. Seward for the Defense, by Earl Conrad
Reviewed by Richard B. Morris
20 Oscar Hammerstein I, by Vincent Sheean
Reviewed by Herbert Weinstock
22 The Fatal Decisions, edited by Seymour Freidin and William Richardson
Reviewed by Gordon Harrison
23 Gestapo, by Edward Crankshaw
Reviewed by Henry L. Bretton
24 Nuni, by John Howard Griffin
Reviewed by Ben Ray Redman
25 Beasts and Men, by Pierre Gascar
Reviewed by William Peden
25 The Bound Man, by Ilse Aichinger
Reviewed by Richard Plant
26 Robert Bridges: Poetry and Prose, with an introduction and notes by John Sparrow
Reviewed by Horace Gregory
27 Some Trees, by John Ashbery
Reviewed by Donald Hall

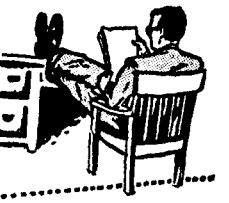
SR/DEPARTMENTS

7 Trade Winds
29 Letters to the Editor
32 Broadway Postscript
33 *SR* Goes to the Movies
34 TV and Radio
34 Literary I.Q.
35 Music to My Ears
46 Booked for Travel
48 Ideas on Film
55 Criminal Record
56 Literary Crypt
59 Kingsley Double-Crostic No. 1160

THE SATURDAY REVIEW, published weekly by the Saturday Review Associates, Inc., 25 W. 45th Street, New York 36, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Publisher. Executive Vice President and Treasurer; Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulations. Printed in U.S.A. Vol. XXXIX, No. 24, June 16, 1956. Re-entered as second-class matter January 11, 1952, at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature." Entire issue copyright 1956 by Saturday Review Associates, Inc.

(Advertisement)

Editor-at-Large



"I wonder often what the Vinters buy one half so precious as the stuff they sell," mused Omar Khayyam, and a cynic replied, "They buy, at half price, more of the same stuff to sell to you."

Omar is the fellow whose idea of Paradise included a book of verse, and, although history doesn't specify, chances are he got that book at his local Library.

And this leads me, circuitously, to ask what you have done for your Library, one half the value of what it does for you?

One thing you can and should do is, Support your Local Friends of the Library.

Friends of the Library are groups organized to aid libraries. They publicize the Library's activities; they help get the money all Libraries so desperately need; they sponsor programs connected with the Library's work; they do, in brief, everything possible to enable the Library to perform its vital role in the cultural life of the community.

If your Library has an organization of Friends, I hope you will join it and work with it. If it doesn't, the American Library Association will be glad to tell you how you and your friends can become your Library's Friends.

The Library is in many ways the perfect symbol of a free civilization. It is the responsibility of everyone who cares about books to keep it that way. The Friends of the Library are doing this job; and they can use your help.

L. L. Day

EDITOR-AT-LARGE

This column is offered by Doubleday & Company as a tribute to the American Library Association which this month is holding its annual meeting in Miami. For further information about Friends of the Library write the American Library Association, 50 East Huron St., Chicago, Illinois. Remember: see your Library for the books you want to borrow; see your Bookseller for the books you want to keep.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"PEOPLE'S CAPITALISM" AT WORK. Philip D. Reed *(left)*, Board Chairman of General Electric, and Ralph J. Cordiner, President, face the largest meeting of share owners ever assembled—nearly 1,000 General Electric share owners who attended

PEOPLE'S CAPITALISM

Around the world, the term "capitalism" has been applied to economic systems which bear little resemblance to each other.

Our American brand of capitalism is distinctive and unusually successful because it is a "people's capitalism": all the people share in its responsibilities and benefits. As we see it, these are its distinguishing characteristics.

1. We in America believe in providing opportunities for each individual to develop himself to his maximum potential.

2. We in America believe in high volume, and prices within the economic reach of all—not low volume, and prices only a few can pay.

3. We in America believe in high wages, high productivity and high purchasing power. They must occur together. One without the others defeats its own ends, but together they spell dynamic growth and progress.

4. We in America believe in innovation and in scrapping the obsolete. By reinvesting earnings in research and in new production facilities, American business is creating more jobs, better products and high living standards for everyone

5. We in America believe in consumer credit, and have developed and used installment sales techniques to a degree unparalleled elsewhere in the world. Without it our economic indices would be at a fraction of their present level and new industries like television would still be in their infancy.

6. We in America believe in leisure for our people through a comparatively short and highly productive work week. And the very fact of extensive leisure has produced great new industries which provide means for entertainment, for cultural pursuits, for sports of all kinds and for the do-it yourself enthusiasts.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

his year's Annual Meeting. The Company now has 258,000 owners of record, including people from all walks of life, all 48 states. More than half of them are women; 50,000 are employees, and another 65,000 employees are becoming owners.

vhat makes it work for you?

. We in America believe in broad share ownership of American business. Millions of American families now participate directly in the risks and rewards of businesses as hare owners; and almost everyone indirectly owns shares hrough insurance policies, savings banks, pension plans, nutual funds, trust accounts or other investments.

. And finally, we in America believe deeply in competition ersus the cartel. Competition is the spark plug of our economy. It keeps us endlessly, urgently searching and researching for new and better products, more efficient methods of production and improved marketing techniques.

As we see it, the more the principles of America's distinctive brand of capitalism become known and understood, the more certain everyone can be of continued progress — progress which is shared by consumers, employees, share owners, all businesses—large and small, and the nation.

• • •

For your copy of the report of the Annual Meeting of General Electric Share Owners, write us at Department 2E-119, Schenectady, N. Y.

Progress Is Our Most Important Product

GENERAL ELECTRIC

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

How is your shelf service?

A BRIEF QUIZ ON LIBRARIES

You're proud of your schools . . .
your fire and police protection . . . your town's roads.
Can you also be proud of your public library?

DOES YOUR COMMUNITY MEASURE UP?

- Does it have a library? Everyone should have library service in his own community. People who live on farms or in villages or small towns have the same right of free access to the knowledge, inspiration and ideas in books as people who live in cities.
- Are there enough books? The variety and number of books available to every community ought to be large enough to give every citizen a chance to inform himself about public affairs and all the basic fields of human knowledge.
- Is the staff trained? There should be a competent and trained professional staff to serve the library user.
- What about books for children? There should be special collections and specially trained persons to serve the needs of children and adolescents.
- Is there cooperation with other libraries in the area? In order to provide good services, libraries in rural and small-town areas need to be linked in networks or systems that can cooperatively bring their total resources to meet needs throughout the area.

WHAT CAN YOU DO?

If you're not satisfied with the answers to these questions, you should know that a special committee of the American Library Association has just completed a guide to the evaluation of public libraries called *Public Library Service to America.* Lay as well as professional groups can use this guide to make a thorough and productive study of their local library services.

If you belong to a community service organization such as a parent-teacher association, a woman's or civic club, or a Friends of the Library, encourage your organization to study local library service.

For further information about the tools available to do this job, write to the Public Libraries Division, American Library Association, 50 East Huron Street, Chicago, Illinois.

This is a message from

THE AMERICAN BOOK PUBLISHERS COUNCIL, INC.

on the occasion of the 75th annual conference of the American Library Association, Miami Beach, June 17-23, 1956.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TRADE Winds

ENDORSEMENTS, INC.

BEING A CELEBRITY today is Big Business. The constant autographing, posing for snapshots, and fighting through mobs of undisciplined, button-pulling admirers that big names of the stage, screen, and sports arenas must endure are just window dressing for feverish lucrative activities in progress behind the scenes.

Some big shots have become involved in so many subsidiary enterprises they have found it expedient to incorporate. Cute little baby-faced cinema stars have blouses, pajamas, wetting dolls, and vanishing creams named after them. Hulking sports stand-outs scrawl their signatures (for a neat percentage of the profits) on razors, pipes, bowling alleys, and union suits. Authors are changing whiskeys faster than publishers, warblers so busy smoking non-irritating cigarettes and boarding favorite airliners they have scant time to learn immortal new numbers for juke boxes.

In the past decade over a half-billion dollars has been spent on testimonial advertisements, and more than 6,000 grade-A products have been endorsed by the world's outstanding personalities. A major share of the billings, as well as much of the credit for turning a chaotic, hit-or-miss practice into a smooth-functioning, thoroughly respectable enterprise, goes to one man. His name is Jules Alberti, and his firm, appropriately enough, is called Endorsements, Incorporated.

Alberti has led orchestras and M.C.'d radio shows in his time, but it was during World War II, when he became national coordinator of talent for war-finance drives, that he discovered his true niche in life.

In 1945 he founded his present business, before long was persuading such diverse personalities as Eleanor Roosevelt, Douglas MacArthur, Helen Hayes, Joe DiMaggio, and Leopold Stokowski to sign on the dotted line. Some gents he even persuaded—to the obvious bewilderment of John Crosby, at least—to sit in trees, fight duels, or wander across the Sahara Desert in white tie, top hat, and tails.

ALBERTI HAS THREE guiding principles:

1. Endorsers and the products they promote must be solidly entrenched, unassailable successes.

2. The stars' personalities must harmonize with the products endorsed. No Alberti client can get into the hassle Lillian Russell's manager provoked when he carelessly okayed her signature below "I have taken three bottles of Lydia Pinkham's Compound and feel like a new man." Alberti collected from a piano manufacturerer for Denise Darcel's straightforward statement, "Your piano is the finest I ever leaned against."

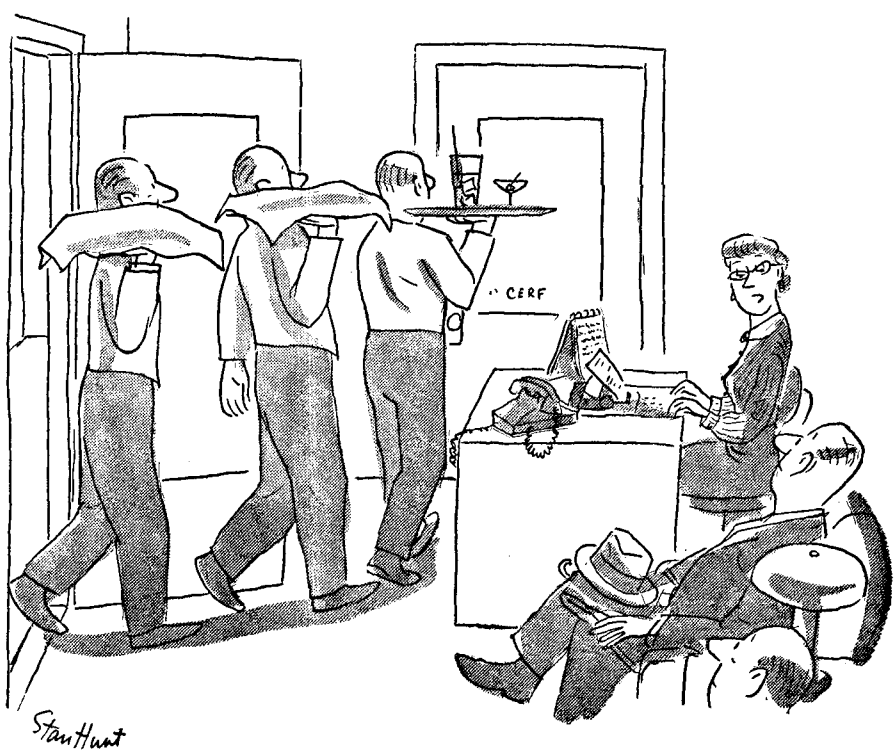
3. Alberti's clients must honestly use the products they recommend. When Grace Kelly, then a mere commoner, extolled the virtue of a certain soap only to tell an interviewer shortly thereafter that "no soap had touched her face" Alberti, though not personally involved, donned sackcloth and ashes. He revived when an opera singer overslept on the morning of her debut at the Met. Obviously she had been floating blissfully in Dreamland on the special mattress she had endorsed in the newspapers the Sunday previous!

"Do not underestimate the value of a sincere endorsement—whether it's paid for or not," pleads Jules Alberti. "Remember that even the British royal family for generations has permitted favored suppliers to advertise 'By Appointment to Their Majesties'!"

ON THE GENERAL SUBJECT OF PUBLICITY a student at the University of Texas, in Austin, came up with an unexpected question recently. "How," he asked me "would you compare the people who do public relations in Hollywood with those engaged in a similar capacity for book publishers?"

After some hesitation I answered that in most cases it seemed to me that motion-picture publicists are overrated, and people doing book promotion correspondingly not given the credit that is their due. Certainly, the top "flacks" in Hollywood draw down much bigger salary checks, since the picture companies advertise and promote their wares on a vastly larger scale than book publishers can afford. (The "ad" budget on M-G-M's "Quo Vadis" alone was not far short of $2,000,000!)

In the final analysis generalizations along this line are not worth very much. The publicity heads at Twentieth Century-Fox and Metro-Goldwyn-Mayer, for example, do a superb job. Samuel Goldwyn is a whole exploitation staff by himself—incredibly effective and indefatigable. There are other large picture studios, however,



"Mr. Cerf doesn't even go out to eat—he just grabs a bite at his desk."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Jack Sprat could eat no fat

—and, as the nursery rhyme continues, "his wife could eat no lean"—

Which, in a way, makes a point about investing that we've been underscoring for years.

The point is simply this: There isn't any such thing as an "all-purpose" stock. A good choice for one portfolio can represent a pretty poor selection for another.

The right stocks for *you* must always depend on your own individual needs, your personal requirements, your particular objectives.

Of course, selecting those stocks out of the many thousands there are to choose from, can be something of a real problem.

Which may be one reason why so many investors write to our Research Department for help—ask for an unbiased opinion of what looks like fat, what looks like lean.

No, there's no charge. No obligation, either. If you'd like such a review, simply write to—

WALTER A. SCHOLL, *Department JB-42*

Merrill Lynch, Pierce, Fenner & Beane

70 Pine Street, New York 5, N. Y.

Offices in 107 Cities

John P. Marquand
W. Somerset Maugham
Daphne du Maurier
Budd Schulberg
Paul Gallico

. . . are among the noted authors whose stories appear in this fine collection, edited by HERBERT R. MAYES, editor of *Good Housekeeping* Magazine. Here is good reading for almost every taste and mood; and, for aspiring writers, a clue to the kind of stories and techniques that today's editors want.

Editor's Choice

26 modern short stories from GOOD HOUSEKEEPING

$3.95 at all bookstores • RANDOM HOUSE

You can write the prescription for America's Health!

Support the

NATIONAL FUND for MEDICAL EDUCATION

BOX 313, NEW YORK, N. Y.

who are not so effective. Some stick to long outworn methods. Others, seemingly, don't give a darn. The New York publicity office of one of the best-known studios in the business is indescribably bad. Its handling of a very big Broadway "premiere" was so disgraceful that the picture never recovered from the lambasting given it by resentful critics and guests.

THE SAME DISCREPANCIES exist in the publishing business. Pyke Johnson at Doubleday's and Bill Cole at Knopf's, for example, know exactly what various reviewers and columnists want in the way of advance information and supply same meticulously. The fact that so many stories about Doubleday and Knopf authors and publications appear in TRADE WINDS is due neither to accident or favoritism, but to carefully planned cooperation. Our own Jean Ennis, at Random House, is another publicity chief I wouldn't swap for anybody on the Coast, and I'm sure there are others just as good I do not happen to know so well.

By the same token, some publishers do not seem to care whether their books are publicized or not. One has gone from near the top in this respect to almost the worst in a period of five years—too successful today, possibly, to bother any longer. Others never *were* interested.

I've been running this column now for over twelve years, but one firm still spells my name incorrectly and sends releases to the wrong address. Others persist in sending me review copies of books they might know by this time are of no interest to me whatever, yet fail to keep me posted on others that are obviously made to order for extended notice in TRADE WINDS.

Please do not conclude from these remarks that I am exaggerating the importance of this column or getting too big for my boots. I simply conclude that the way publicity staffs treat me is indicative of the way they handle, on a larger scale, reviewers and columnists who may mean very much more to them and the people they represent.

THERE IS SUCH A THING, of course, as too much publicity—too much straining for new approaches in advertising and endorsements.

The late Artemus Ward once sought a remedy for removing a wart on his face, and was offered a whole case in exchange for a signed testimonial. The one he came up with didn't quite suffice. "I used just one bottle of your remedy last night," it read. "This morning the wart, alas, remains undiminished, but my face has disappeared entirely." —BENNETT CERF.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Literary Sampler

BEHIND THE COWBOY MYTH: Gaily, gaudily bedecked, the American cowboy rode the range. Somehow he hit a responsive chord in the American fancy until he, the cowboy, just one of several types of Westerners, became the typical Westerner. Occasionally the old cowman at the annual reunion will come back to reality long enough to deny that he ever shone in armor or indeed did anything more than eat dust on horseback because it was his job. But his lapse into reality is strictly temporary, and he soon rejoins his narrating brethren to spread the word of cowboys who were more gods than men, of horses that by comparison would make Pegasus limp with four clubbed feet, and of mossy-horned cattle that could surpass the combined cerebrations of the Institute of Advanced Learning.
—From "The American Cowboy," by Joe B. Frantz and Julian E. Choate, Jr. (University of Oklahoma Press).

HOW TO BECOME A GOOD LAWYER: *In May 1954 a twelve-year-old boy living in Alexandria, Virginia, sent a letter to Mr. Justice Frankfurter in which he wrote that he was "interested in going into law as a career" and requested advice as to "some ways to start preparing myself while still in junior high school." He received this reply.*

My dear Paul:
No one can be a truly competent lawyer unless he is a cultivated man. If I were you I would forget all about any technical preparation for the law. The best way to prepare for the law is to come to the study of the law as a well-read person. Thus alone can one acquire the capacity to use the English language on paper and in speech and with the habits of clear thinking which only a truly liberal education can give. No less important for a lawyer is the cultivation of the imaginative faculties by reading poetry, seeing great paintings, in the original or in easily available reproductions, and listening to great music. Stock your mind with the deposit of much good reading, and widen and deepen your feelings by experiencing vicariously as much as possible the wonderful mysteries of the universe, and forget all about your future career.

With good wishes,

Sincerely yours,
Felix Frankfurter

Master M. Paul Claussen, Jr.
—From "Of Law and Men," by Felix Frankfurter (Harcourt, Brace).

BOOKS FROM
California

• **Nonverbal Communication**
Notes on the Visual Perception of Human Relations
By Jurgen Ruesch, M.D., and Weldon Kees. Analyzes little-explored aspects of interpersonal communication by means of numerous photographs, succinct captions, and text. Of fundamental importance to workers in art, advertising, decoration, photography, psychiatry, psychology, and sociology. 330 illus. $7.50

• **The Direction of Time**
By Hans Reichenbach. This analysis of physical time is the final work of a famous scientific philosopher, and the culmination and integration of his main philosophical inquiries.

• **They Remember America**
By Theodore Saloutos. The story of repatriated Greek-Americans, why they return to their homelands, how they react to their native country after living in America, and the impact of their return upon Greece. Told through a series of life histories. $3.50

• **Contemporary European Philosophy**
By I. M. Bochenski. Translated by Donald Nicholl and Karl Aschenbrenner. An introductory survey of the major contemporary European thinkers, presenting their basic concepts in their own terms. This first edition in English is slightly revised from the original German. *August.* $5.00

• **Whitehead's Philosophical Development**
By Nathaniel Lawrence. A guide to the unfolding thought of one of the most important thinkers of the century, and an introduction to the understanding of his central work, *Process and Reality*. A book for readers intrigued by Alfred North Whitehead's ideas but baffled by his style. *August.* $5.00

• **The Celestina**
Translated by Lesley Byrd Simpson. A vigorous, modern translation, the first in English since 1631, of a fifteenth-century Spanish masterpiece, whose central figure ranks with Don Quixote and Sancho Panza. $3.50

At your bookstore or
UNIVERSITY OF CALIFORNIA PRESS
Address: Berkeley 4, California

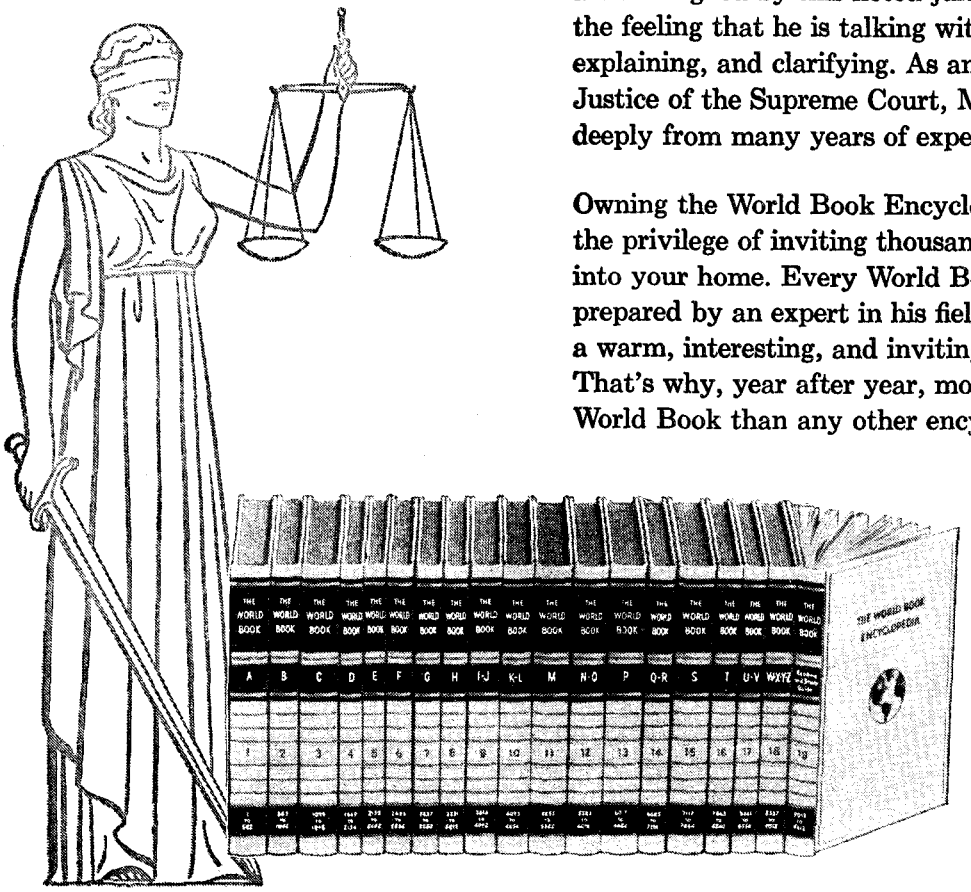
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JUSTICE WILLIAM O. DOUGLAS DISCUSSES THE AMERICAN COURT SYSTEM WITH YOU

in the WORLD BOOK Encyclopedia

If a discussion in your home should center about the U. S. Supreme Court or any facet of the American Judicial System, wouldn't you welcome the privilege of having Justice Douglas provide the answers for you? As you read the articles signed by this noted jurist, you get the feeling that he is talking with you, defining, explaining, and clarifying. As an Associate Justice of the Supreme Court, Mr. Douglas draws deeply from many years of experience.

Owning the World Book Encyclopedia is like having the privilege of inviting thousands of authorities into your home. Every World Book article is prepared by an expert in his field and written in a warm, interesting, and inviting style. That's why, year after year, more people buy World Book than any other encyclopedia.



1st in sales!

More people buy World Book than any other encyclopedia!

World Book

Encyclopedia

Field Enterprises, Inc., Educational Division, Merchandise Mart Plaza, Chicago 54, Illinois

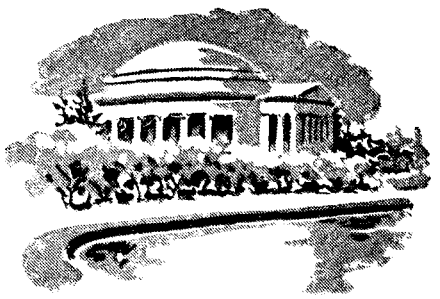
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
JUNE 16, 1956

THE FOURTH CONSENSUS

The Prospects for America's Modern Political Personality

EDITOR'S NOTE: In recent issues of *SR* the importance of the relationship of the American people to the peoples of the East has been explored and emphasized from various standpoints. In the following article Chester Bowles—author of the recently published "New Dimensions of Peace"—considers the principal historical factors that form a background for the American position on world affairs. Mr. Bowles represents a new type in American politics—a publicist turned public servant, who has attempted to blend his interest in history and studies in other cultures with a desire for effective action. He was a partner with William Benton in a highly successful agency, then left for public service. He was appointed Price Administrator by President Roosevelt in 1943. He served under President Truman on a number of economic advisory boards and as a delegate to U.N. conferences. In 1948 he was elected Governor of Connecticut. When his term ended he went abroad as Ambassador to India and Nepal, where he was immensely popular and about which he wrote the best seller "Ambassador's Report." Since 1952 Mr. Bowles has been studying and writing, making speeches and TV talks, planning for the future. This spring he was asked to give the Godkin Lectures on the Essentials of Free Government and the Duties of the Citizen at Harvard; he prepared a new analysis of American history, in which he urges a great, early effort of the whole American people to meet the challenges of the Nuclear Age. The following article is excerpted from the last of these lectures, soon to be published as "American Politics in a Revolutionary World" by the Harvard University Press. (Copyright 1956 by the President and Fellows of Harvard College.)



By CHESTER BOWLES

I BELIEVE a vague sense of unease is developing among many millions of Americans, a restless questing for something that will give meaning and purpose to their politics commensurate with the new problems which they sense lie all around us. We're now hearing from both sides political speeches that deal in stale phrases with issues which—though important—are not the peculiarly urgent problems of the immediate historical scene.

On three previous occasions the American people have come up against new situations which no longer responded to the slogans and political approaches that had been created for an earlier day. On each of these occasions they responded boldly, effectively, and brilliantly. Three times historical developments which had been breaking down gradually the conventions and convictions of the previous generation or two came to a head in a redefinition of the meaning of American life. By the years 1800, 1861, and 1932—to name the initial year of each cycle—it had become obvious to a sizable majority of the American people that most of the new conflicts which were occurring and dangers which were threatening did not fit properly into older formulas of political value. Shaken out of their complacency, the people found in each of three great leaders—Jefferson, Lincoln, and Franklin Roosevelt—the central inspiration of a new consensus that surmounted contemporary difficulties and pressed forward the nation's business.

The years from Jefferson's victory in 1800 to the Civil War mark a general acceptance for the first time in history of an effective Federal Government closely responsive to the majority will. The long Republican Supremacy, beginning with Lincoln, imposed on this foundation a dynamic and uniquely American response to the Industrial Revolution, the broadening of civil rights, and the acceptance of corporations as a dominant factor in our economy. Since 1932 the

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Government—on top of these duties—has been expected to take responsibility for minimum standards of living and opportunity and the full use of our human and capital resources within the system of private ownership.

It remains to speculate on whether the Third Consensus—the Roosevelt-Welfare State Consensus—now reluctantly accepted by both parties and opposed by any candidate for national office at his peril—is still adequate, or whether there are critical problems left outside its philosophy that demand a new evaluation: a Fourth Consensus, which must consist in an agreement on the part our Welfare State should play in the whole world picture. While some Democrats will insist that the Republicans' commitment to the Welfare State is only skin-deep, certainly as a nation we are running along on the issues and values bequeathed to us by President Roosevelt. During the Presidential campaign of 1956 in the area of domestic policy both parties will undoubtedly support with every evidence of enthusiasm a Federal school aid program, a Federal highway program, expanded social security, further slum clearance, a balanced budget, adequate military defense, the wise development of our natural resources, civil rights, and improved assistance for our farmers. They will disagree, publicly at least, only on the magnitude of these programs, the speed with which they are implemented, and the manner of their administration.

But there is little doubt that lurking somewhere outside the present area of political consensus are perhaps the most formidable questions in the history of man, questions involving not only the nature of life on this earth, but even its continued existence. A brief review of the forces which are now formulating these questions suggests the scope of the challenge:

▶ *In a single decade the nationalist wave in Asia and Africa has created sixteen newly independent nations, with a total population of more than 700,000,000, one third of mankind.*

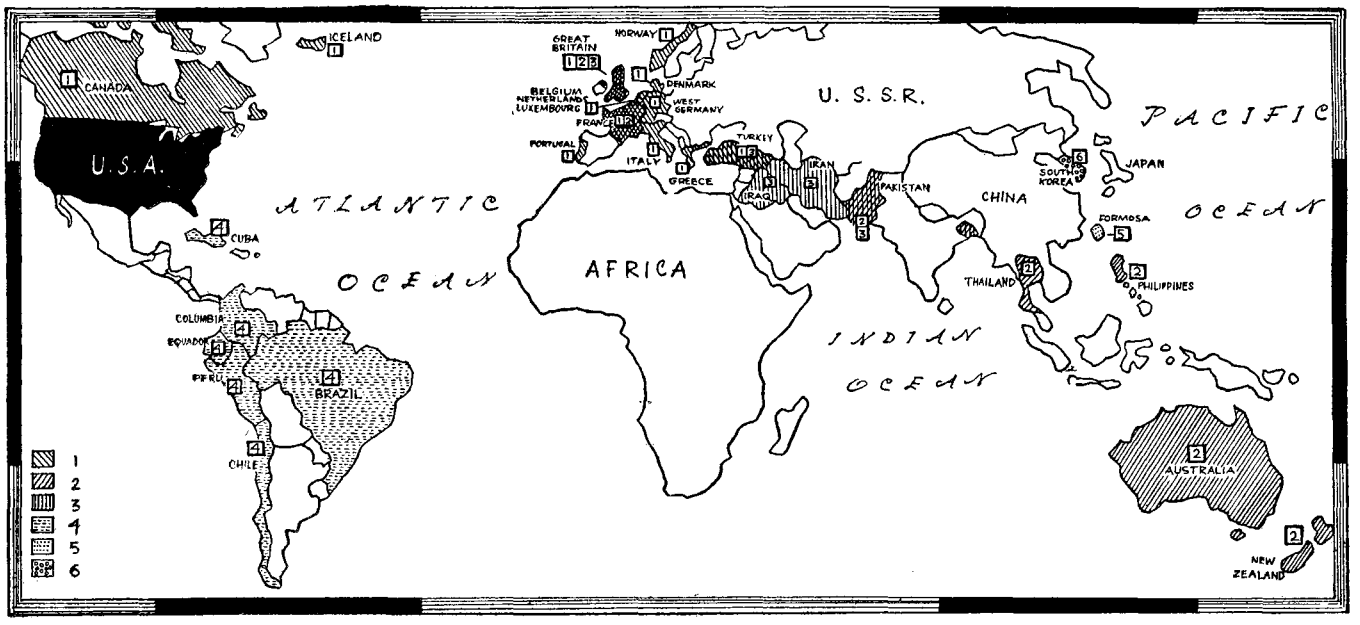
▶ *In Africa the last colonial areas under European control are sorely troubled with political unrest and racial tension.*

▶ *China, with its population of 580,000,000 and its long and friendly tradition towards America, has emerged under a Communist government from generations of apathy and impotence to become the primary political and military force in Asia.*

▶ *The Soviet Union has emerged as the world's second industrial power, the originator of a new concept of rapid capital formation which may be ideally suited to the underdeveloped two thirds of the earth, and the generating and directing force in a powerful politico-military combination which looks on the United States as its adversary.*

▶ *Through the development of nuclear weapons, both the United States and Russia have achieved the power largely to destroy each other and indeed*

(Continued on page 52)



AMERICA'S "FOREIGN ENTANGLEMENTS": Nothing can make more dramatic the changes wrought by fifteen years of ceaseless military and diplomatic activity than the above map, on which are shaded some of the "entanglements" (U.N. membership excepted) which the United States has devised in search of Collective Security. It is lack of an overall philosophy, of a coordinating headquarters, for this formidable bag of pacts (plus the want of a "non-colonial" provision for Africa) that has stirred Mr. Bowles's and other critics' conceptions of the New Synthesis in American foreign policy demanded by the Nuclear World.

1. THE NORTH ATLANTIC TREATY ORGANIZATION (NATO): (U.S.A., Canada, Great Britain, France, Belgium, Netherlands, Luxembourg, Norway, Italy, Denmark, Iceland, Portugal, Greece, Turkey, West Germany.) 1949. Mutual defense, mutual aid, and the establishment of the North Atlantic Council for treaty-supervision and military command.

2. SOUTHEAST ASIA TREATY ORGANIZATION (SEATO): (U.S.A., Great Britain, France, Australia, New Zealand, the Philippines, Thailand, Pakistan.) 1954. To some extent this treaty supplements the 1951 ANZUS agreement between Australia, New Zealand, and the U.S.A. The aims are mutual consultation and defense, and discussion of overall Pacific regional security.

3. MIDDLE EAST TREATY ORGANIZATION (METO) (Bagdad Pact): (Iran, Iraq, Great Britain, Turkey, Pakistan—the United States *maintaining only liaison, though tied to Iran by a separate treaty.*) 1955. To maintain permanent committees for the peace, security, welfare, and prosperity of the Middle East.

4. THE U.S.A.-BRAZIL MUTUAL MILITARY AID PACT: 1952. First of a series of pacts with Latin American countries concerning exchange of military advice and materials, plus joint armed action if necessary.

5. THE U.S.A.-CHINA DEFENSE TREATY: 1954. This treaty proclaims the interest of the U.S. in Formosa and the islands between Formosa and the Chinese mainland. No specific military commitment, but provision for consultations whenever a potentially dangerous situation arises.

6. THE U.S.A.-KOREA DEFENSE TREATY: 1953. Mutual aid and defense; the United States does not have to send armed assistance "except in the event of an armed attack against territory recognized by the U.S. as lawfully brought under the administrative control of the Republic of Korea."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE LIBRARY IN '56

Next week more than 3,500 librarians from public and private libraries in cities and towns in all sections of the country will converge on Miami Beach, Fla., when the American Library Association holds its seventy-fifth annual conference from June 17 to 23. Many of the matters that will engage their attention—and which deserve to engage the attention of all Americans concerned with those aspects of our national life of which the library is a chief bulwark—are discussed on this and the succeeding pages.

► In an age of rapid and drastic change like the present, it is important, the librarians believe, that the American people take stock of their public-library facilities, set standards for those in their community, and work toward attaining those standards. In the article below Dean Lowell A. Martin of the Rutgers University Library School tells what the librarians are doing to help this effort.

► A special event at Miami Beach will be a private showing of an important forthcoming motion picture that deals with one of the problems currently vexing many communities and their libraries. "Storm Center" is its name, Bette Davis is its star, and *SR*'s Arthur Knight discusses it on page 16.

► Other developments of the past year in the library field are discussed by S. Janice Kee of the American Library Association on page 15.

How Good Is *Your* Library?

By LOWELL A. MARTIN, *dean of the Graduate School of Library Service, Rutgers University; chairman, Coordinating Committee on Revision of Public Library Standards of the American Library Association.*

THE public library movement has its legendary figures, and prominent among them is Benjamin Franklin. One evening at a meeting of the Junto, a Philadelphia discussion group to which he belonged, he put to his not-quite-sober colleagues the question "If the sovereign power attempts to deprive a subject of his right is it justifiable in him to resist?" Then he proposed that the group pool the meager book resources of each individual into a common library, "... to which we might refer in our disquisitions." With customary modesty, he volunteered to serve as librarian and to select the titles to be added.

That was 1731. Public librarians since have sought to emulate his universal curiosity and knowledge. But granting that Franklin's discussion club needed a library, is there still a need for libraries today? What of the waves of communication, in printed and other forms, which flood about us today? My son is thinking of dropping his newspaper route because the weight of carrying forty Sunday papers on a bicycle is beyond even his acrobatic skill. At home we've just bought a new and larger mail box to hold the many magazines that are delivered at the door. And the pressure is on for a second television set. Do we also need a public library in the community?

The question is rhetorical. In the same way that the book has persisted in the face of newer media, serving a unique function, so the public library has held its place and may indeed be more essential today than it was a century ago.

Say you want to get background on the situation in Cyprus or in the Pentagon or in your own back garden. Try turning the knob of the television set. Look through last night's newspaper or go through the pile of magazines in the basement. The chances of finding what you want are slight. This is not a criticism of television or newspapers or magazines; these are channels of momentary contact for millions, not channels of sustained communication for individuals.

America invented the public library. It seemed important and necessary to the 8,000 separate towns and cities throughout the land which established public libraries and appropriated money for them. The agency was housed in a building that was once the pride of the community, although today it is likely to be an eyesore. The library was used, and it came to command respect. Then America proceeded to neglect the library. Today few among even the larger and stronger public libraries can really meet the demands of people for reading and related material.

THE American Library Association is currently issuing a new call for a standard of library facilities that will meet the needs of people in the world of today. National standards are being drawn up which would make of public libraries a significant educational institution. The current effort will bring up to date a document that has served as a guide for your librarians for a decade, "Post-War Standards for Public Libraries."

This new statement will appear this autumn under the title of "Public Library Service to America." It has been two years in the making, and represents the best professional opinion of hundreds of librarians, checked by the views of lay people, and verified by studies in the field. Two essential themes run through the document: First, we must have library facilities at the level which people demand in order to meet the many responsibilities of this dynamic period; and, second, such facilities must be available for *all* people, not only for those who

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

live near Fifth Avenue and 42nd Street or some similarly favored library location. The statement is not intended only for a few thousand professional librarians who carry the day-to-day responsibility for improving the country's libraries. It is chiefly intended for 40,000 lay trustees of libraries, for hundreds of thousands of members of civic groups interested in the welfare of their communities, and for millions of people who use libraries.

Here is a partial check list from "Public Library Service to America" of the standards of a good library. People like those in your community find these resources necessary to meet their needs. How does your library measure up to these and to 200 other criteria in the new national standards?

• *Every year your public library should add 4,000-5,000 new book titles.* These are *new* titles, not duplicate copies. Why so many? Because a survey in your community would show varied interests that could be suitably met only with a collection of this scope. You may say you do not need this many because your library can get any titles it needs for a short period from the state library. This second line of defense is most important and is built into the new statement of standards, but availability somewhere in the district of books for consultation and comparison is part of modern library service, and it is as much a mistake to assume that a large collection at a great distance meets the full need for local resources as it is to assume that a state medical center eliminates the need for good local hospitals.

• *Every year your library should make available 300 current periodicals, twenty-five selected educational films, and 250 new recordings.* The modern public library is the community resource for materials which, in whatever form, contribute to the search for knowledge. Selection of resources is determined by usefulness and not by format. Non-book materials supplement book resources.

• *Trained and qualified librarians should be provided for your library system in each of the following specialties: service to younger children, service to teen-agers, and service to adults.* A substantial collection of resources requires qualified professional help to select from among the many items published those of value to the individual community—and it requires these professionals to organize these growing resources into

a usable collection and to assist the many readers who do not use large collections easily. The library with only one qualified person is in the stage of the one-room school. Libraries in large cities and counties will, of course, need several specialists in each category, totaling at least one staff member for each 2,600 people served.

• *Each library system should provide full-time information service and should guide the use of materials by personal consultation, effective display, reading lists, and similar means of informal, individual education.* Adequate resources *plus a qualified staff* make for service. Activities provided by the library release the full potentialities of your library's collection, making it a force in the life of the community. Without such services the library becomes dormant, little used, a venerable structure that contributes to little except local pride.

WHAT of the small library in the face of these and other ambitious standards? The agency supported by a small town can hardly find the funds needed for several thousand new titles per year, for various staff members, and for a program of services. There is clear evidence that the *per capita* cost of standard library facilities moves up steadily in libraries serving less than 100,000 people and that it mounts even more rapidly in agencies serving less than 50,000 persons. For this reason the old question looms of a possible double standard, one level of library service for cities and metropolitan areas and another and lower standard for vast stretches of the country. This was also the problem which was faced in providing schools and hospitals to smaller communities, however, and, happily, a solution has been found.

A generation ago the solution offered for libraries was commonly known as the "larger unit" solution. Even as schools had been consolidated, so separate small libraries would be combined to form new and adequate units, and some progress has been made in this direction. But in many counties with small populations the new "larger unit" libraries have faced all the problems of small-scale operations within a small town, plus the added cost of distributing resources over a large and sparsely settled area.

And in many cases the "larger unit" plan has not worked at all. One reason: Libraries have proved to be deeply rooted in the separate communities in which they grew. The libraries, which were established by voluntary local action rather than by legal fiat as in the case of schools, have proved to have many loyalties entwined in the ivy on their buildings. More important, the very reason for community libraries was to get resources close to readers.

Spread over the land are substandard, inadequate public libraries, 8,000 of them. Each operates alone. Few if any are able to maintain proper standards. Yet cooperative,

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

joint action among these libraries could greatly improve service. Not necessarily consolidation. Not the large absorbing the small. Simply coordinated action to accomplish together what cannot be achieved alone.

Cooperation could start in a small way. Several libraries in neighboring localities might simply honor library cards issued by each; with this single action, costing nothing, the total of perhaps 200 new titles in the local library would mount for the reader willing to travel a few miles to 400 or 500 new titles. The next step would be to confer among the libraries before selecting titles, to avoid unnecessary duplication and thus to get additional titles with the money saved, so that the total mounts again to 700 or 800 titles. If the distance between the libraries is substantial groups of books might be exchanged, shifted to the other agency, so that fresh titles become available in each locality for a period. Having gone this far, the several libraries might well pool their orders, making for greater volume and greater discounts for dealers. Rather than each cataloguing the same title, purchased by several (the cataloguing cost often comes to half the price of the book), the task might be done by one for all. Savings could go into more titles, or into special staff members to be shared by the several libraries—a children's librarian, for example. In this way a library which started as a substandard, isolated unit becomes more adequate.

THE new statement of standards of the American Library Association provides a starting point for rebuilding the public libraries of America. With this guide a locality can determine just how far short of adequacy its library now is. Joint action, of course, will not remove the need for adequate funds. There is no getting around the fact that most American communities must double their present expenditures to get good library service from whatever combination of local, state, and national resources can be devised. But once adequate funds are available there is a necessary additional step in all but the largest places: Joint, cooperative action must be worked out among smaller communities and libraries to achieve standards together that would be impossible individually.

Who will do all this? This is the public library, the library of the people. Only the people can take effective steps to improve it, and the people who start this movement must be those who believe in books and in reading as a vital force for self-realization.

News from the Libraries

By S. JANICE KEE, *executive secretary, Public Libraries Division, American Library Association.*

STRANGE though it may seem to some people, during 1955 and 1956 American librarians and their close associates have spent considerable time deliberating on such questions as "What is the future of the book?" "What is a public library?" and "How can we know when we have *good* public-library service in our community?" This is not unusual, however, when one recognizes that librarians believe, as John T. Eastlick of Denver Public Library has put it, that "the library should be a dynamic agency, always seeking to adapt its activities to the changing needs of the people it serves."

These have been years of stock-taking in libraries, a period of study and planning for library development and improvement in the next decade. Citizens with special-interest concerns have shared substantially with librarians in concentrated efforts to understand better the role of the public library in the modern community, to increase and extend the library's usefulness, and to formulate for it new standards of service.

• Many persons have become concerned as to how the revolution currently going on in the field of communications will affect reading. As a result serious attention is being paid to the importance and true value of the *book*. "The Mission of Books" was the title that Gilbert W. Chapman, chairman of the National Book Committee, chose for a recent important address. Dan Lacy, executive director of the American Book Publishers Council, chose "Books and the Future: A Speculation" for the Richard Rogers Bowker lecture of 1956. University librarian Robert B. Downs of Illinois named sixteen "Books That Changed the World" in his recently published book. "A Case for Notable Books" will be the topic for a panel discussion at a general session of the 1956 annual conference of the American Library Association. Following this serious discussion librarians, authors, and others will continue book talk more informally at a party, planned by the ALA Public Libraries' Division Notable Books Council, to stimulate conversation about books.

• "Books as carriers of ideas and functioning as a means and not an end are not only powerful but sacred; and up to now they have had more to say, have said it more clearly, and have preserved it for future consultation better than any other communication device, new or old." This, according to Lester Asheim, dean of the University of Chicago Graduate Library School, is one of the major conclusions reached at a conference held in 1955 on the University of Chicago campus. The conference, called to discuss "The Future of the Book:

An Echo Sonnet

To an Empty Page

By Robert Pack

Voice:	Echo:
How from emptiness can I make a start?	Start
And starting, must I master joy or grief?	Grief
But is there consolation in the heart?	Art
O cold reprieve, where's natural relief?	Leaf
Leaf blooms, burns red before delighted eyes.	Dies
Here beauty makes of dying, ecstasy.	See
Yet what's the end of our life's long disease?	Ease
If death is not, who is my enemy?	Me
What sight brings you to hate from your strange view?	You
Then you are glad that I must end in sleep.	Leap
I'll leap into the dark if dark is true.	Rue
And in that night will you then laugh or weep?	Weep
I feel your calling leads me where I go,	Go
But whether happiness is there, you know.	No

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

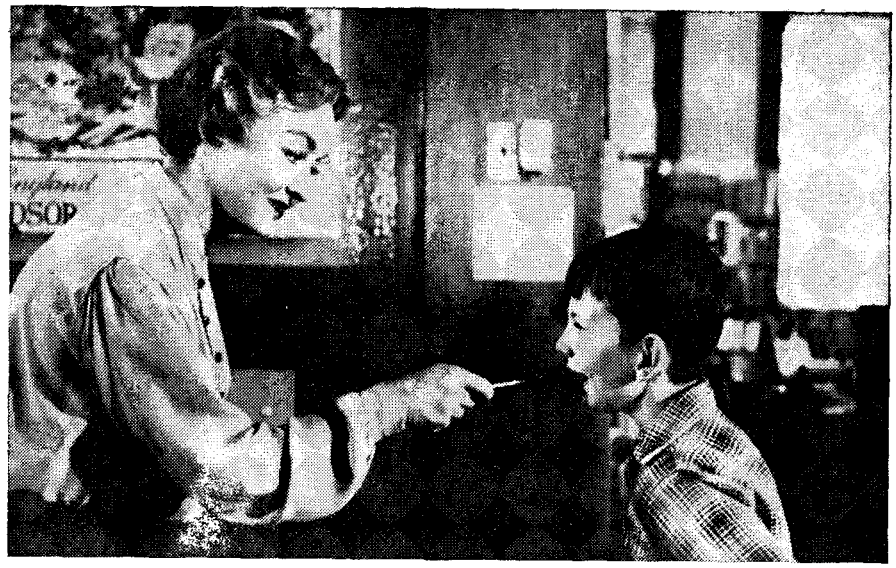
Implications of the Newer Developments in Communications," was addressed by ten leading scholars. Dr. Asheim's summary report goes on to say, "There are now, and there will be in the future, many rivals for the reader's attention and many new channels for the dissemination of facts, knowledge, and ideas. But one theme runs throughout every [scholar's] paper: If we take as our basis for judgment the efficiency with which the book performs the tasks it is designed to serve we need have no fears concerning its future."

• The selection of books for inclusion in a public library is a major professional responsibility of librarians. Policy questions regarding book selection, usually adopted by a governing board, were reviewed and discussed in a well-attended summer conference of librarians in 1955. The question of which books should be included in a public library is related to the purposes and functions of the institution, the needs and interests of the people in the community, and the standards of quality in content and format of the book. The purposes and functions of the American free public library are not always clearly understood by its users—and more particularly by its non-users. The truth of this is dramatically demonstrated in the soon-to-be-released Hollywood production "Storm Center," in which Bette Davis plays the role of a public librarian. In this film the governing body of the library, after much difficulty, learns that the public library aims not to promote particular beliefs or views but to provide resources where the individual can study freely any questions.

• Another statewide Rural Reading Conference was held in 1956—this time in Nebraska. It was co-sponsored by the State Library Commission and the University's Agricultural Extension Service. The Woods Charitable Fund, Inc., a Lincoln, Neb., foundation, made funds available to cover conference expenses of two persons from each county in the state—a librarian and a reading chairman in a Home Demonstration Club. That the desire to read precedes the use of a public library was the premise of the conference planners, and Alfred Stefferud, editor of "The Wonderful World of Books," and John Walker Powell, author of "Education for Maturity" and an authority on book discussions, contributed to the development of this thesis.

• In Arkansas the state Junior Chamber of Commerce, working in

(*Continued on page* 50)



Bette Davis with Kevin Coughlin—". . . touchy and still pertinent subject."

The Lady's Not for Banning

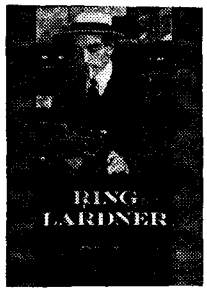
I HAVE it on the authority of my librarian friends that the problems confronting Bette Davis in **"Storm Center"** (Columbia) are still very real ones in libraries around the country, even though they no longer make the front pages. There are still self-appointed book-banners and book-burners, committees and organizations that use the slogans of democracy to suppress that necessary prelude to freedom of thought, the freedom to read on all sides of a question. In these days of increased conformity it takes courage to stand up against those "patriots" who wrap reaction in the American flag. It takes courage on the part of the librarians who must meet and fight this issue within their own communities. And it took courage on the part of Daniel Taradash, the author and director of "Storm Center," who fought for five years to bring this touchy and, alas, still-pertinent subject to the screen.

Taradash, in collaboration with writer Elick Moll, has set his story in a small, reasonably average American town. His heroine, played by Bette Davis, is a librarian, a woman of independent mind and liberal views who has dedicated herself to her world of books. For her the library is the repository of ideas, the place where inquiry begins. When members of the city council suggest that it might be advisable to remove from her shelves a new acquisition entitled "The Communist Dream" her first impulse is to accede. The book is blatant propaganda for an idea that she abhors. But quickly recognizing the danger of such a precedent she refuses to withdraw it. The incident is inflated into a citywide Red scare by Brian Keith, an opportunistic young politician whose voice, manner, and outlook seem unmistakably patterned after Senator McCarthy. He deliberately obscures the issue, smearing the librarian with "Communist front" associations and forcing her to resign her position. A wave of fear and distrust sweeps through the community.

To its authors' credit, "Storm Center" comes to grips with its central problem with a forthright honesty and integrity, an awareness of both the human and moral values imperiled by undemocratic action. It may be that in fashioning the story the authors have made their film a bit too pat, a bit too glib, a bit too easy in its articulation of the various points of view expressed. Bette Davis's enlightened liberalism sounds at times as dangerously smug and self-righteous as the benighted politicos and anti-intellectuals who oppose her; while the child bookworm who turns hysterically against both the librarian and the library is something less than credible. Despite such blemishes, however, Mr. Taradash has built a strong and absorbing drama about a theme that involves us all. It is an encouraging sign, in view of his repeated efforts to make this film, that the motion picture is once more assuming an active role in the world of ideas.

—ARTHUR KNIGHT.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



SR's *Book of the Week:*

"RING LARDNER"

Author: Donald Elder

By JOHN T. WINTERICH

IN AN early number of *The American Mercury* (July 1924) H. L. Mencken said that it would be a long time before the professors of literature became aware of Ring Lardner. In one of the last issues of the magazine to appear under his editorship (June 1933) Mencken referred to his earlier comment and continued: "That prophecy has now gathered a considerable age, as such things go, and is become mellow and even mossy. Lardner goes on publishing his incomparable studies of the low-down American, and the professors continue to look straight through him, just as they looked through Mark Twain in 1900 and Walt Whitman in 1875."

It would be too much to say that all this has changed now, but it is changing. The professors are not always so away-from-this-world as they are given discredit for being. Today Lardner is consistently listed in the literary surveys and conspectuses, and a short-story anthology without him would be an oddity. No social or literary historian of the Nineteen Twenties (and that period seems to be exercising the same fascination today that the Eighteen Nineties did in the Nineteen Twenties themselves) would dare ignore him. Actually Lardner began a little farther back than the Twenties. By the time America entered the First World War he was already a name author, and to the men in the France-bound divisions Jack Keefe was as familiar an entity as Rip van Winkle or Tom Sawyer.

In the beginning Lardner suffered from the too-widely-held-theory that a comic writer is by that fact alone a superficial writer (there were exceptions, of course, such as Aristophanes and Shakespeare)—that the belly laugh and social criticism are as incongruously impossible a pairing as a dirty story and a baccalaureate sermon. It took some time for people to discover that Lardner's bite was deeper than his bark. The thing came to a head with the publication in 1924 of "How to Write Short Stories"—a title supplied Lardner by his friend Scott Fitzgerald. (One must add for the benefit of those who might regard this book as a manual on how to write short stories that it isn't, save by superb example.)

Lardner got his writing start by becoming a reporter on the *Daily Sun* in his home town of Niles, Michigan—got his start, according to Donald Elder, author of "Ring Lardner: A Biography" (Doubleday, $4.75), "by accident." He became a baseball writer on the same paper also by accident. Thereafter his progression was less chancy. But suppose he had never become a newspaperman, would he still have become an author? Yes, and though he would probably never have created a Jack Keefe he would still have gone on to be a major short-story writer and a major interpreter of *homo sapiens* in his time.

And at whatever level, in whatever milieu he would have kept his ear attuned to those nuances of American speech of which he was a superlative transcriber.

In Mr. Elder Ring Lardner has a doughty and competent apologist. At times Mr. Elder is even overdefensive. "It is easy to speak English badly, but very hard to make a literary style out of bad English," he says. "The idea that Ring wrote as he did because it was simple is false." But who said it was simple?

Lardner died, as many authors had done before him, in the conviction that his name was writ in water or, just as perishably, in the dust of the pitcher's box. He was forty-eight years old. Alcohol had been no help; his later years were a succession of reformations and relapses. This weakness aside he lived a blameless and orthodox (but by no means a dull) life, and a busy and productive one. Many who are familiar only with the book-producing Lardner will be amazed at the quantity of other work he did.

MR. ELDER has done a sound and workmanlike job. He quotes liberally from Lardner's work and letters, but he does not use this material as stuffing. His is a full and factual presentation, rich in personal minutiae. Mr. Elder, thank heaven, does not belong to that school of biography which holds that it is not nice to mention money. Here, among much else that is excellent, is a fairly complete schedule of the economic returns of American letters in the first period of the twentieth century.

—*Culver.*

A quarter of a century ago Ring Lardner wrote a satire on the typical Broadway column that was preserved between hard covers in his 1934 book, "First and Last." A rereading of it today seems to prove two things: Broadway columns haven't changed much and Lardner's thrusts remain as telling as ever.

NEW YORK . . . Giuseppe Verdi (Joe Green, as a Frank Adams contrib tagged him) seems to have penned another smash in "Aida." George Gershwin is Sullivan-Gilberting with his own brother, Ira. . . . Mrs. Palmer is anticipating a quadruply blessed event (the Marx Brothers). . . . Cal Coolidge is sealed to Grace Goodhue, a Burlington brunette. . . . A. Lincoln and Gen. McClellan are on the verge. . . . Jimmy Madison and Dolly Payne Todd are THAT WAY. (Ed: This is the absolute Choynskie.) . . . Aleck Hamilton and Aaron Burr have phfft. . . . The Geo. Washingtons (she was Martha Lober of the Follies) have moved into their Valley Forge Snuggery for the Old Man Shiver Days. . . . Naps Bonaparte has suggested Reno-vation to his femme, Josie. . . . They say Jerry Kern was forced by the Society of Composers and Authors to auction his libber-ary, the other boys fearing it would smirch the industry's good name to have a song-writer own a book. . . . What writer on what paper is taking whose golf clubs to what Bahamas? . . . Arthur Brisbane has signed up to do a daily colyum for William ("Randolph") Hearst. . . . Recommended to diversion seekers: The Florida East Coast R.R. timetable. . . . The Lynn Fontannes. . . . Iodine as a nose gargle to pfffend off the phfffflu. . . . A Madison Square Garden phfffight decision. . . . A motor trip on Eighth Ave. . . . The subway is going to install automatic turnstiles which you can go through by dropping Anne Nichols in the slot. . . . Danny Deever is halter-bound. . . . What subscriber to the N.Y. telephone directory has got a cold?

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—*From the book.*

Lucy Fitch Perkins with "poison squad," on whom she tested her literary wares.

Mother of the Twins

"Eve Among the Puritans," by Eleanor Ellis Perkins *(Houghton Mifflin. 238 pp. $3.50), is the biography of the Victorian lady who wrote the famous "Twins" series. Rosemary Carr Benét, whose husband was the late Stephen Vincent Benét, reviews it.*

By Rosemary Carr Benét

ELEANOR ELLIS PERKINS's "Eve Among the Puritans" is more than just a biography of Lucy Fitch Perkins. It is both a reconstruction of a time and an affectionate tribute to a spirited mother by a devoted daughter. Mrs. Perkins wrote and illustrated the "Twins" series, those fabulous best-sellers of their day in the juvenile field. In January 1935, two years before her death, the two-millionth copy of her books for children came off the press! Actually her readers totaled many more if our own case is typical. One reason this biography interested me so much is that *we* had to read the Twins series aloud to our children. (Mrs. Perkins tried them out first on what she called her "poison squad," a group of neighborhood children, to test their reactions.) If her biographer will forgive the recollection, I remember that my husband once remarked that he had seen the world by way of the Twins and, in a moment of exasperation and weariness at the repeated requests for more reading aloud, asked me, "Where do you suppose those damned Twins are going next?" Lucy Fitch Perkins would have sympathy with the exasperation. She was a very human person and in spite of her soul struggles could get exasperated herself. But she would not have cared for profanity, I feel sure. Not even such a mild word as damn. We hear that when she was twenty, a popular young lady studying in Boston, "the dictates of the Puritan moral code required her to refuse every invitation involving the theatre, card-playing, liquor, dancing, and breaking the Sabbath"!

Lucy Fitch was born in July 1865 in Maples, Ind. "The spirit of wartime that hung about her cradle carved her character with the fighting fervor of a soldier." Shuttled about by father Appleton Fitch's rising and falling fortunes, she and her sisters lived subsequently in rural Massachusetts with the Fitch grandparents, again in Maples, in Kalamazoo, Mich., and in Boston, where she later studied art. She finally settled in Evanston, Ill. The author wisely concentrates on the early days. This is, as the jacket says, "The Youth and Marriage of Lucy Fitch Perkins." There is only one chapter on the 1904-1937 period in Evanston. The accurate details from letters and family papers recreate the earlier time admirably. Lucy was a great letter writer and wrote voluminous missives to her mother and later had a long, sedate correspondence with her fiancé, Dwight Perkins of M.I.T., a young architect. The Victorian code is here in many small illuminations. There is the fact that with the Fitches' Thanksgiving was a more important celebration, being a "Puritan holiday," than Christmas, which was considered a "papal holiday." There is the young man who winked at Lucy on a train and provoked a long, stern, lecturing letter from her father on the subject of morality. Lucy was evidently comely and attracted many beaux (eight young gentlemen called the New Year's Day when she was seventeen), but she was subject to the usual feminine fear that she might be a wallflower. "Everyone I make an impression on is either married or foolish," she once wrote in scorn.

In such flashes we see the people and the time. We hear of the current recreations, their reading, their food, their work, all the marketing, planting, washing, sewing, preserving. We read of Lucy's struggle for a career, via Art School in Boston and Pratt Institute in Brooklyn. One of the most engaging chapters contains the letters Lucy wrote to Dwight and vice versa, threshing out what they considered the almost insuperable barrier to their marriage. He was a Unitarian; she was a Trinitarian! "We must unite on a spiritual plane or not at all." This couple, much in love, hesitated long, while they exchanged lengthy letters analyzing their religious views. "You and I start from different places." "Don't give the devil so much attention," etc. At last Lucy wrote, "Finally the solution came that the way to love God is to love our neighbors and let our human love interpret the divine. . . . Hand in hand we will climb toward the beautiful gate together." Lucy had once considered herself the most sinful member of her family. "Grandma, I will try all my life to be good," she once said.

ELEANOR PERKINS, by intuition, manages to enter into the spirit of the day. Even her style has a touch of Victorian gentleness, her "Afterward" a certain sweetness. She is honest. She does not overestimate her mother's work. "Her books never had a literary character," she admits. She gives us the *time*, "a way of life no longer existing except as a shadowy and inviting retrospect," and the *lady*, who "like Mother Eve managed to get her own way." It is a nostalgic and perceptive view. Some wonderful photographs contribute their own charm.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Painter in Clown's Mask

"The Tragic Life of Toulouse-Lautrec," by Lawrence and Elisabeth Hanson *(Random House. 277 pp. $5), is a popular biography of the picturesque French artist. John Rewald, who reviews it below, is the author of "A History of Impressionism."*

By John Rewald

LAWRENCE and Elisabeth Hanson are an extremely industrious couple. Having previously tackled the Brontës, Jane Welsh Carlyle, Coleridge, and others, in 1954 they published a book on Gauguin, followed in 1955 by one on Van Gogh, and succeeded this year by a biography of Lautrec. Their first venture into the art field was not an overly satisfactory one. "Noble Savage: The Life of Paul Gauguin" was neither "mere" biography nor outright fiction; it was written in a rather breezy style and many quoted documents were actually rewritten to give them a more colloquial flavor. There was great carelessness as to detail since everything was obviously subordinated to one goal: the writing of a "readable" story.

The short preface to their new book, "The Tragic Life of Toulouse-Lautrec," begins with the statement: "Although Henri Toulouse-Lautrec has been dead for more than fifty years there is still no account in English of his life and work that is both reliable and readable." Here we have again that dangerous notion of readability, which is particularly unwarranted in the present case as there does exist an excellent Lautrec biography by Gerstle Mack, published in 1938, which is not only very reliable—Mack being an extremely conscientious and meticulous historian—but written in a cultivated and fluent prose that to this reviewer appears more enjoyable (and hence more "readable") than any journalistic and flavored style.

The Hansons' volume on Lautrec avoids some of the shortcomings of their previous books. They have made a serious effort to present a fairly civilized portrait of their hero, and they have been more cautious in the handling of their documentary material. If they have not unearthed any new evidence or unknown facts, they have at least tried to coordinate all the known material. (Actually very few significant new data have come to light since Mack wrote his book.) There still remains a good deal of work to be done, for there can be no doubt that careful research into the numerous reviews of Lautrec's exhibitions during his lifetime would yield rewarding results. Another worthwhile task would be to study the fascinating personality of Lautrec against a comprehensive account of his time, seething as it was with political, artistic, and literary agitation, rich in events which fortell the approach of the twentieth century. Indeed, Lautrec could be treated almost as a figure symbolic of that effervescent *fin de siècle* which he expressed so well in his work, in his life, and in his entire attitude. The Hansons have undertaken none of this. Instead, they were satisfied to portray the painter as a "clown" (a word they repeat *ad nauseam*) who also happened to be a "genius."

As did their previous books on painters, this new volume suffers most seriously from the fact that the authors are not sufficiently familiar with the artistic problems involved. Their treatment of Lautrec's achievements borders on the trivial. They find nothing more revealing to say of many of his most important paintings than that they are "enchanting," "able," "savage," "satisfactory," "a perceptive piece of work," and so on. They speak of Lautrec's "special debt" to Manet's "Olympia" and of the "direct influence" exerted on him by both Van Gogh and Gauguin. They would be hard put to substantiate this last statement, but—as is their wont—they make such assertions without attempting to prove them.

—*From the book.*

"La Goulue and Her Sister at the Moulin Rouge."

SINCE they have no real concept of Lautrec's artistic stature the authors concentrate on his life, on the various pleasure resorts which were his haunts, and on the strange assortment of friends he gathered round him. Here their concern with picturesque details takes precedence over all other considerations. They hint at a liaison between Suzanne Valadon and Lautrec, for which there is no proof, call Anquetin a "fly-by-night," which he definitely was not. Their thumbnail sketches of Lautrec's friends are certainly vivid, but it cannot be said that they are always accurate.

If there is any merit to this book it is the perceptive attempt to analyze the psychological effect which the circumstance of being a cripple must have on a man, and particularly one of Lautrec's birth, who seemed destined to an existence so utterly different from the life he actually led. His family background, the atmosphere in which he grew up, the doting care of his mother, all these are ably and graphically described. Unfortunately, however, there also runs through the book a streak of moral indignation at the "stupid life" Lautrec was leading. It is true that this indignation is continually tempered by efforts to defend the painter against philistine reproaches. It is as if the Hansons, whose own moralistic views pierce through fairly often, feel the need to protect their hero from attacks by those who may lack their leniency. It seems absolutely certain that Lautrec himself would not have wanted any of this. His superb depravity and his disregard for conventions were openly displayed. To understand him properly one has to accept him as he was rather than to veil his faults as the sad afflictions of a deformed clown.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Law and Sanity

"Mr. Seward for the Defense," by Earl Conrad *(Rinehart. 306 pp. $3.95), recounts the upstate New York trial in which for the first time in the United States insanity was pleaded in defense of a murderer. Professor Richard B. Morris of Columbia University, author of "Fair Trial," reviews it here.*

By Richard B. Morris

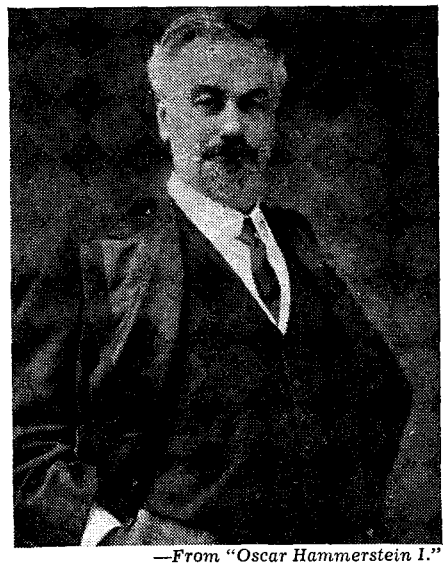
EARL CONRAD calls the case he is recounting in "Mr. Seward for the Defense" "the first acknowledged defense of murder on grounds of insanity." Perhaps this is an unnecessarily sweeping claim. By 1846, when William H. Seward, later Lincoln's bellicose Secretary of State, defended William Freeman in an upstate New York village, it had long been recognized at common law that insanity was a bar either to the institution or to the continuance of criminal proceedings. But the more difficult question remained unsettled. What would the law regard as such insanity as would totally exempt a person from criminal liability? The test laid down by Erskine in his celebrated defense of Hadfield in 1800 was the ability of the accused to distinguish right from wrong. But this narrow and arbitrary test hardly accorded with advancing medical and psychological knowledge. No case brought that out more clearly than the sensational Freeman trial, and no one fought harder to bring law and science into conformity with each other than Seward.

Seward's client had committed the brutal and senseless murder of an entire family on a farm near Auburn, N. Y. Freeman was a Negro, deaf and obviously demented. In some inchoate way he was trying to get reimbursed by society for the wrong of having been sent to prison following a conviction on what seems to have been perjured testimony. With rare moral courage—certainly rare among politicians—ex-Governor Seward jeopardized his political future as well as that of his own Whig Party by taking on so unpopular a cause. Opposing Seward was the dapper John Van Buren, state's attorney general and son of the former President.

Seward's conduct of the case is noteworthy in several respects. He showed remarkable diligence in rounding up an array of witnesses, both medical practitioners and laymen, who had known or interviewed the prisoner, to testify to his insanity. Throughout the trial he demonstrated a grasp of the problems of mental disease which was indeed extraordinary for that day. A master of the art of cross-examination, he deflated a number of the state's so-called experts, notably a pompous faker named Dr. Thomas Spencer. Seward's two jury speeches are forensic classics. He told the jury that perhaps years hence, when the passions of the community had been dissipated, some passing stranger would place over his remains a simple stone upon which this epitaph would be carved: HE WAS FAITHFUL.

Seward's eloquence can still move the reader, but it failed to sway the stolid jury. It took them no time at all to find Freeman guilty. The denouement constituted a vindication for Seward. The conviction was reversed on appeal and a new trial ordered. But when the Circuit Judge visited the prisoner to decide on the propriety of his arraignment he realized that Freeman was mentally too far gone to stand another trial. When Freeman died in his cell in August 1847 an autopsy of his brain revealed that it had been long diseased.

What makes the case a significant social document is its identification with the intellectual and moral currents of that time. Earl Conrad effectively places the trial against the setting of antislavery, social reform, opposition to capital punishment, and the rise of various pseudo-sciences, including phrenology and bumpology. Unfortunately, the trial is one-dimensional, and the presentation of testimony appears redundant and at times monotonous. One closes the book with a feeling that at the Freeman trial reason and passion were hopelessly at odds, and that the final solution was also the most merciful.



—From "Oscar Hammerstein I."

Oscar Hammerstein I—"fame and fortune."

Oscar of the Opera

"Oscar Hammerstein I: The Life and Exploits of an Impresario," by Vincent Sheean *(Simon & Schuster. 363 pp. $5), is a book about the German immigrant boy whose career was summed up in the Manhattan Opera House. Our reviewer is Herbert Weinstock, author of "Music as an Art."*

By Herbert Weinstock

THE story of who and what Oscar Hammerstein I was turns out, more than with most men, to have been the story of what he did. Although his life ended in failure it mostly presents a tally of impossible plans successfully carried out, a curve of rising fame and dramatic fortune. The story as Vincent Sheean has written it (and as it surely was) divides itself into two well-defined sections. The first runs from Hammerstein's birth, probably in Berlin in 1847, to the opening of the second Manhattan Opera House on December 3, 1906; the second runs from that night to Hammerstein's death on August 1, 1919. The first section, obviously less interesting to Mr. Sheean, Hammerstein, and the reader than the second, contains the success story of an immigrant boy's rise by means of a quick, inventive, and daring mind to seats of power in the cigar-making industry, vaudeville, real estate, the theatrical business in general, and, finally, opera on an international scale. The second, here more fully documented, section is the story of the Manhattan Opera House.

The truly personal details of Hammerstein's life are sparse. His grandson, Oscar Hammerstein II, writing a charming preface for the book, confesses to having had little knowledge of the older man, and not many people knew him well. Mr. Sheean was therefore forced to repeat the available colorful details a few times too often: Hammerstein's way of living alone in one room above a theatre, his inevitable cigar and top hat, his penchant for sitting on a kitchen chair in the wings during every performance, and his vocal disdain for Society even when its members wanted to help him. But once the second Manhattan Opera House opens on West 34th Street—which it does with more than 200 pages of the book to go—we are given instead a running chronicle of that remarkable single-handed attempt to outrank, if not to destroy, the Metropolitan. Now both Hammer-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

stein and Mr. Sheean are at their best. Their cast of supporting characters includes Emma Calvé, Nellie Melba, Mary Garden, and Luisa Tetrazzini. Enough to have brought to life a book much less distinguished than this one would have been the American first performance of "Pelléas et Mélisande," Garden's first "Salome," Mariette Mazarin's first "Elektra." And the offstage characters include Enrico Caruso, Otto Kahn, Giulio Gatti-Casazza, and Arturo Toscanini!

As good reading, Mr. Sheean's book opens well and closes in fireworks. He is, perhaps, given to incaution. As an example, he states that Pietro Mascagni never wrote anything after "Cavalleria Rusticana" (1890) which "could remain in opera repertoire more than a few weeks." Would Mr. Sheean like $5,000 for every performance sung in Italy since 1891 of Mascagni's "L'Amico Fritz"? But these moments of inexactness are far outweighed by the writer's genuine understanding of and enthusiasm for a difficult, childlike, shrewd, and all but incredible man whose peer we are, unfortunately, not likely to find either in the Metropolitan or out of it. Astonishingly, this under-illustrated book has not a single picture of any of Hammerstein's numerous theatres—not even of the Manhattan Opera House itself!

A TOUCH OF THE TSAR BRUSH: Among the members of the horsey set in Virginia and around such crepuscular chapels as the Little Club, El Borracho, and Armando's in Manhattan it is no secret that, for all their posh, the Cassini brothers—Oleg, the chic mantuamaker, and Igor, who is the Cholly Knickerbocker of the Hearst society page—can be awesomely tough customers when invited outside by anyone foolish enough to interpret exquisite manners as an indication of submissiveness. But always the Cassinis' scrappiness has somehow seemed a little startling, rather as if they were not doing what came naturally. Now, however, with the publication of their mother's book, **"Never a Dull Moment: The Memoirs of Countess Marguerite Cassini"** (Harper $5), it becomes quite apparent that the brothers could not but be valiant. Contrary to some people's view, they did not achieve their present plush eminence the easy way.

For the most part, of course, "Never a Dull Moment" works unflaggingly to exert an undisguised snob appeal. And it succeeds too. But it would be unfair to dismiss the book as merely an evocation of a bonbon era. For if

(*Continued on page 45*)

SIGNING OFF

Eight Complimentary Closes by Ronald Searle

Reproduced by permission of *Punch*.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—From the book jacket.

Generals Kreipe, Blumentritt, Bayerlein, Zeitzler, Zimmerman, Manteuffel.

Six Roads to Disaster

"The Fatal Decisions," edited by Seymour Freidin and William Richardson *(William Sloane Assoc. 302 pp. $4), is an analysis by six Nazi generals as to why Germany was defeated. Our reviewer is Gordon Harrison of* The Detroit News.

By Gordon Harrison

ONE must begin by saying that Seymour Freidin and William Richardson's "The Fatal Decisions" is a fascinating book and then try to explain the sources of fascination. They are many. But essentially what is here worked out with seeming artlessness is the pattern of classic tragedy—the grim unfolding of the foreordained. The protagonists are six German generals each of whom took part in a critical act of the tragedy. They relate the story of six key battles: the crippling of the Luftwaffe over Britain, the Wehrmacht's exhaustion before Moscow, collapse at El Alamein, agony at Stalingrad, the long dying in France, and the last desperate protest in the Belgian Ardennes. At each of these stages of the war, the generals argue, Hitler made a fatal decision, directing Germany to inevitable defeat. Between the six chapters are interludes which the publishers call a "running commentary" by Lt. Gen. Siegfried Westphal, but which in fact are a kind of muted chorus setting the larger framework both in events and mood.

"The German nation accepted the outbreak of war in a mood of solemn gravity," General Westphal writes in the beginning. "It was as though the whole country, men and women, soldiers and civilians, were aware of the fatal nature of what was now beginning." One cannot be sure that that is history, but it is art. And in the end he concludes with the final irony that all the previous struggling, all the agonizing protests against this particular folly or that, all the longing for the might-have-beens, amounted only to the thrashing of the fly in the spider's web. "The fatal decisions, described in this book by men who know of what they write, were not truly fatal," for "the results of these various operations were more or less predetermined, the primary cause being a false appreciation of our abilities."

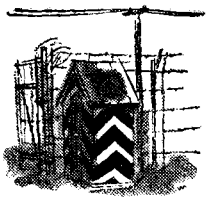
In various ways that conclusion had been implicit in the narratives, but rather in spite of what the generals wish to show. They are describing and accounting for failure which each viewed from different vantage points and through different temperaments. (Incidentally, the gallery of self-portraits is not the least of the book's fascination.) All blame Hitler, naturally enough since Hitler was the director of the power that failed. But one finds Hitler's strategy at fault; another, his appreciation of logistics; another, his mysticism; another, his inflexibility; another, his indecision. Taken literally—as it is perhaps meant to be—the case against Hitler as the architect of all miseries proves too much. A Hitler as omnipotent as the German General Staff's whipping boy cannot be reserved as an excuse for errors; he must be credited with the early brilliance of blitzkrieg as well. The Army which pretends to utter helplessness when things went wrong cannot logically claim any greater mastery over the situation when things went right.

From a larger view the blame laid on Hitler is correctly put on the leader and symbol of the nation which, in his thrall, raged and blundered to disaster. The philosopher among these generals, General Guenther Blumentritt, who writes of the Moscow battle in which he served as Chief of Staff of the Fourth Army, points out Hitler's true madness: "He never regarded politics as the sober pursuit of a definite end. For him politics was a dream and he the dreamer, ignoring alike time, space, and the fact that German power was limited and Germany herself only a small patch on a large globe." But is this not an accurate description of the German romantic soul expressing itself through the politics of the master race, which Hitler did not invent?

Nothing in "The Fatal Decisions" can claim to be revelation. The narratives are too short to be altogether satisfactory as military history. The writing is far from inspired though it has the vigor and honesty of men telling what they know and greatly care about. Nevertheless the book as a whole is eminently satisfactory and exciting, to be cherished by the student of human nature as well as by the student of war. If battlefields are often hazy, the men who come within the authors' ken—and that includes most of the German high command—are vigorously, tragically, or grotesquely alive—from Field Marshal von Kluge transporting a library of books on Napoleon across the Russian steppes to General Zeitzler harrying the Fuehrer with the persistence and wild courage of a terrier, or Goering celebrating his birthday with a Trimalchio's banquet during the last extremities of Stalingrad.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Terror Was Their Trade



"Gestapo: Instrument of Tyranny," by Edward Crankshaw *(Viking Press. 275 pp. $3.75), is a study of the Nazi secret state police and its infamous activities. Our reviewer is Professor Henry L. Bretton, University of Michigan specialist on modern Germany.*

By Henry L. Bretton

OF ALL the instruments of tyranny fashioned by Hitler and his gang, none could compete in infamy with the Gestapo, the secret state police, symbol of the worst in German history. Its lawless terror, ruthless efficiency, and shrewdly contrived omniscience kept German and non-German subjects in line, securing the Nazi regime against organized subversion and insurrection, enabling the madmen of Nazidom to execute their ghastly dreams. Yet, in the face of mountains of evidence presented at the Nuremberg war crimes trials members of the Gestapo disclaimed both knowledge and responsibility when the prosecution attempted to link them directly to the orgies of murder and torture which had shaken Europe to its foundations. Their defense asserted that the more nefarious aspects of the regime had been the responsibility of other agencies and, at any rate, the Gestapo "had only done its duty."

Edward Crankshaw, author of "Cracks in the Kremlin Wall," deserves credit for ably exposing once again this tyrannical activity and, most important, for convincingly linking this allegedly administrative organ to the select group of thugs assembled in executory agencies such as the SS "elite guard," the Security Service (SD), the special action commandos who demonstrated their prowess in combat with women and children—in short in performing the dirty work. From the pages of his book "Gestapo: Instrument of Tyranny" the organization emerges as a team of quiet, pedantic, efficient little men, shadowing the German armies across Europe, probing relentlessly into the minds of Hitler's subjects, busily compiling dossiers which left men naked, inventing methods of torture calculated to crush the strongest will, mechanically and knowingly consigning human beings to places of detention for specified purposes ranging from custody and torture to certain death.

Also spotlighted are some of the lesser-known features of the Gestapo —its relatively small membership (it never exceeded fifty thousand); its deliberately confused organizational framework, designed to allow maximum secrecy and political manipulation by the supreme police chief, Heinrich Himmler; and the extreme youth of some of its leaders. The "fine art of confusion" made it virtually impossible for an outsider, and even some insiders, to detect and to trace lines of responsibility within the agency. The technique of confusion was applied especially to actions against Jews. Within the Gestapo a special section, in charge of Jewish affairs, "led a private existence of its own almost completely outside the normal hierarchy." All matters relating to the "solution of the Jewish question" were handled directly through a special command chain which bypassed some of the highest SS, police, and army leaders, and terminated with specially selected local representatives who had virtually unlimited power.

WHERE the book concerns itself with mere description it is gripping, at times almost overpowering, and does full justice to the tragic events which fall within its scope. However, where the author ventures into analysis and interpretation his contribution is singularly unsophisticated and open to criticism. For example, his generalizations concerning the relationship between the police and the German people as a whole are unconvincing, primarily because no distinction is made between the various stages in the development of the totalitarian police system. Effective, organized opposition is possible in the modern police-dominated state only in the early, transitional stages; but in these stages the regime is careful to maintain an air of comparative respectability and legitimacy. When the excesses start, when wider circles of the population become aware of the true nature of the regime, disobedience and resistance remain possible only for those in positions of power and prestige, and then only at the constant risk of indescribably fiendish torture and lonely death. To inquire, as the author does throughout the book, why there were not more instances of disobedience and whether a nation such as ours would have condoned the ghastly crimes is to ignore these facts and to engage in speculation largely with the benefit of hindsight. Such judgment also ignores evidence the author spent 250 pages to compile.

—*Robin Adler.*

Edward Crankshaw—"deserves credit."

Similarly, Mr. Crankshaw's attempt to analyze the Gestapo, the SD, and other police organs of the Nazi state in terms of the moral orientation of their membership and with reference to the incredible zeal with which orders of the most gruesome and bestial nature were carried out, is unconvincing; again, largely because it ignores evidence contained in the book itself. Organizations which are above the law are above the law also as far as their own membership is concerned, that is to say that there is absolutely no appeal from the decisions of those who wield supreme power. In the case of Nazi Germany that meant Hitler, Himmler, possibly Heydrich while he was alive, and no one else. Thus, even the individual members of the police system are subject to the rule: If in doubt liquidate the suspect and ask questions afterwards.

A police system such as the Gestapo is continuously purging itself by its own dynamics until its personnel is reduced to the lowest possible intellectual and moral level. Once that level has been reached—and Heydrich saw to it that it was reached most expeditiously—it is futile to look for disobedience, for those inclined to

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

be disobedient and capable of translating their intentions into significant actions have by then been retired or transferred to less sensitive positions, where their consciences will not be in their way.

In spite of these shortcomings the book is extremely important, particularly for those among us to whom the tales of horror identified with Belsen, Buchenwald, Auschwitz, and other infernos of the Nazi era are but historical incidents, vaguely recollected. It is regrettable, however, that the focus of Mr. Crankshaw's account was left so narrow, for the problem implicit in the Gestapo is a problem shared by all nations, not merely by the Germans.

NAZIS VS. THE JEWS: Joseph Tenenbaum's **"Race and Reich: The Story of an Epoch"** (Twayne Publishers, $7.50) is a scholarly account of the annihilation of European Jewry, told with compassion and restraint. The Nazis began their anti-Semitic campaign modestly enough, with economic boycott and political suppression, careful not to destroy the outward appearance of normality. In the early years of the regime the Nazis thought of moderate anti-Semitism as their best ideological export, and it was not until January 1939 that Hitler warned that a war would bring about "the destruction of the Jewish race in Europe" and it was not until 1942 that he resolved on total annihilation.

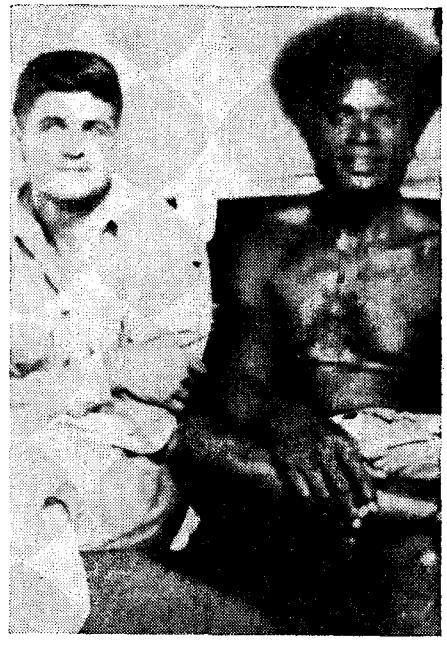
But between Hitler's threat and its execution there were many tantalizing opportunities, hitherto not adequately treated, for rescuing the threatened Jews: recurrent negotiations to "buy" their release, German plans to convert Madagascar into a Jewish colony under Nazi control, and the half-hearted actions of several foreign nations. All these efforts failed and, while hundreds, even thousands were snatched to safety by the quiet heroism of isolated individuals, over 70 per cent of European Jewry perished.

Mr. Tenenbaum's book points to the basic dilemma of our efforts to comprehend Nazi totalitarianism: we know so much about it and understand so little. Despite his impressive command of the vast material on the Third Reich which has come to light during the last decade, he fails to get beyond unsatisfactory generalizations, such as "the arch-symbol of the Nazis was race." This very imbalance between knowledge of detail and understanding of the whole mars most books on Nazism and attests the extraordinary difficulty of analyzing the catastrophe of our own world.

—Fritz Stern.

FICTION

Professor Among the Savages



The author and Grand Chief Vutha.

"Nuni," by John Howard Griffin *(Houghton Mifflin. 310 pp. $3.75), tells of the physical and spiritual adventures experienced by an aging assistant professor of English at a boys' school when he is abruptly dropped into a world of savages on an uncharted Pacific island.*

By Ben Ray Redman

JOHN HOWARD GRIFFIN's first novel, "The Devil Rides Outside," published in 1952, displayed a vigorous, original talent; but it wallowed in emotional and verbal excesses. Now, his second novel, "Nuni," is marked by a more restrained exploitation of the emotional elements and by a less heady indulgence in self-conscious rhetoric. Although there is still enough infelicitous writing in "Nuni" to make some sensitive readers thrust the book aside it would be a pity if many persons were put off in this way, for Mr. Griffin's touch becomes surer as he proceeds, his grip on his story and his reader grows firmer, and he commands increasing respect as what he has set out to say becomes increasingly clear.

The moral of his fable, to put it as simply as possible, is that no life is meaningful or valuable which is not made up of free acts, of "acts of love" which are at once a response to and an acknowledgment of the wonder of all living. The fable through which he makes this moral concrete records the physical and spiritual adventures of "John W. Harper, age fifty-seven . . . assistant professor of English at St. Thomas Academy" when, as the result of a plane crash, he is abruptly translated from his humdrum, middle-class, civilized existence into a world peopled by savages on an uncharted Pacific island.

ON THIS island Professor Harper finds himself in a society that knows neither love nor time, that lives, by the compulsion of its cruel taboos, in a state of perpetual slavery to what it conceives to be the forces of Elemental Nature. Deep within the members of this society there may stir "the ox's vague memory of the pasture or the slave's vague memory of freedom. . . . But viewing Elemental Nature as the guide and controlling force of all life, all fate, their movements have become movements of submission to it, until their living is the living of leaves curled in the sun or of coconuts pulled by gravity to the earth."

Professor Harper's realization of the true ethos of the savage group that accepts him, rejects him, and then accepts him again is followed by his realization of the true ethos of the society he has left. There is, he reflects, more than one kind of slavery —"In civilization the new man became so completely absorbed in Mechanized Nature that it has equally contrived to make him forget the forever hungering gods of his spiritual being." The story of "Nuni" is the story of how Professor Harper escapes from slavery by an act of love that makes him free.

Several of Mr. Griffin's savage characters take on a convincing and affecting semblance of reality as the story goes forward. Whether or not the author was wise to remain always within the professor's stream of consciousness and use no tense but the present, instead of assuming the God's-eye point of view so useful to the novelist, is a question. As for the soundess of his anthropology, that may be left to the anthropologists.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Two from the Continent

—*Marc Foucault.*

PIERRE GASCAR'S volume of short stories "Beasts and Men" (reviewed below) arrives in the United States with an impressive record—France's Prix Goncourt and Prix des Critiques, critical acclaim when published in England, Germany, Sweden, Italy, and Japan. M. Gascar served with the French Army on the Maginot Line and in Norway, and from 1940 to 1945 was a prisoner of war. Now he lives in Paris with his family.

ILSE AICHINGER has won recognition as one of the most important newer German writers since the publication of her first novel a decade ago. A thirty-six-year-old native of Vienna, she was refused admittance to the University there because of her "mixed" parentage. After the war she studied medicine, later joined the editorial staff of a Frankfurt publisher. "The Bound Man," her first U.S.-published book, is reviewed on this page.

1. France

"Beasts and Men," by Pierre Gascar *(translated by Jean Stewart. Little, Brown. 249 pp. $3.50), is a collection of six short stories and a short novel by a gifted French writer, all with unusual and haunting themes.*

By William Peden

FOR VARIOUS reasons, hard-cover editions of short stories seldom sell well in America. Were it not for this, Pierre Gascar's "Beasts and Men," a collection of six short stories and a short novel, might well turn out to be the surprise best-seller of the season. M. Gascar, winner of two of France's highest literary awards, the Prix Goncourt and the Prix des Critiques, is a richly endowed writer; his unusual and haunting stories are, to put the matter simply, unforgettable.

M. Gascar's people are like sleepwalkers in some blood-drenched frontier of unreasoning and unceasing warfare. Behind them, in the words of one of the characters, "lies all the stealthy horror of our time, the nameless struggles, the anonymous sufferings, the everydays oppression, and . . . the state of being an enemy." Peer, the soldier-protagonist of "The Horses," is enmeshed in the web of the war which has just been declared. He destroys himself by inflicting savage cruelty upon the animals he is forced to tend. He does not reason the *why*; he knows only that "each of his blows plunged him a little deeper into a hideously grimacing universe where the horses were all ferocity, the men all hate. He was forging his own demons."

The exiled prisoner-of-war of "The Dogs," protected by a padded suit from the onslaughts of hounds trained to be military killers, reflects in spiritual agony that "there's a certain stage, in cruelty, where all flesh smells alike." Like Peer, his actions grow out of neither reason nor hatred; they are dictated by circumstances over which the individual has no control: "I'm quite ready to love the dogs. . . . Believe me, I'd give anything if this cruel business could stop." Similarly, the young French boy apprenticed to a butcher in "The House of Blood." His final prayer is in effect implicit in all of M. Gascar's work: "O God, O God, don't let them kill any more."

The reader with a delicate stomach may find that M. Gascar frequently communicates the look and the smell and the feel of death and corruption so intensely as to be almost unendurable. For the most part, however, he uses such elements as means to an end rather than as ends in themselves. Indeed, perhaps the greatest source of M. Gascar's strength is his ability to transmute horror, violence, and the machinery of Gothicism into a vital kind of parable involving man's fate in the world of today. Nowhere is this more movingly illustrated than in "The Season of the Dead." This short novel of a few weeks in the lives of some French prisoners-of-war is a powerful symphony of death and life centering around the act of interment and the massacre of Jewish civilians. It seems painfully apparent that here M. Gascar, who served with the French Army and was a prisoner-of-war from 1940 to 1945, is writing from personal experience: "There can't be any true life afterwards for us, who have endured these sights. . . . Death can never appease this pain; this stream of black grief will flow on for ever."

—*From jacket of "Beasts and Men."*

These eloquent and horrifying stories deserve a wider reading audience than they will probably receive.

2. Germany

"The Bound Man," by Ilse Aichinger *(translated by Eric Mosbacher. Noonday Press. 100 pp. $2.75), a collection of stories by an Austrian-born writer, combines some of the qualities of Tennessee Williams and Franz Kafka.*

By Richard Plant

THE publication of Ilse Aichinger's slim volume of short stories, "The Bound Man," marks the arrival of an astonishing new talent. Miss Aichinger, a Viennese in her thirties, displays not only those qualities which have always distinguished great European writing, but she excels in a form usually considered the domain of Anglo-Americans: the tale of the supernatural, of chilling poetry, of horrors not quite grasped. The light playing over her world is both bright and impenetrable, and wherever it appears to unveil the outlines of a face, a character, a destiny, it conceals the truths it pretends to disclose.

It may very well be that the fusion of these two traditions, of (to use historical shorthand) Kafka and Tennessee Williams, has definite significance. The Central European artists of the years since World War II, particularly those in German-speaking countries, have learned to know and appreciate the sinister brilliance which characterizes the work of such writers as Saki, Aiken, and Capote. This does not mean that Miss Aichinger is attempting to emulate their patterns. On

(*Continued on page* 50)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Graceful Stoic

"Robert Bridges: Poetry and Prose," with an introduction and notes by John Sparrow *(Oxford University Press. 166 pp. $1.40), offers Horace Gregory an opportunity to re-appraise the work of the great Victorian.*

By Horace Gregory

A FRESH selection of Robert Bridge's writings is well timed. It comes at a moment when poetic values are suspended in argument, when readers of poetry are often confused, even as they read, as to what poetry is, means, or should be. Though in this country Bridges is best known for being the editor of Gerard Manley Hopkins's "Poems" and a distinguished Georgian Poet-Laureate there is little doubt that he was a lyric poet of very nearly the first order. The present book settles all questions as to his merits.

Bridges's death in 1930 brought an end to a life which began in 1844—which means that he was as deeply a Victorian as his friend Hopkins. Both poets wrote in the shadow of larger reputations, principally those of Tennyson, Browning, Matthew Arnold. Compared to them Yeats was dangerously young, the maker of another world of poetry than theirs. Thomas Hardy as a poet was unknown.

The temporal and physical setting of Bridges's life offers one kind of explanation for his learning. What he was taught at Eton and at Corpus Christi, Oxford—and this a hundred years ago—he held to with the tenacity of a respected and successful student. At Oxford he was one of the favored few; he was well-to-do, good-looking, and an athlete. Though Hopkins entered the Roman Church the Tractarian disputes at Oxford turned Bridges in the direction of Pre-Raphaelitism and toward a form of Platonic Christianity, which as he grew older took on the shadings of Stoic morality as well as militant Anglicism. He equated the idea of Beauty with abstract Good—and that was why the last and most impressive of his longer poems was named "The Testament of Beauty."

His honors came late. He was appointed Poet-Laureate in 1913. He had never been a "careerist." His education, of which he felt secure, his private income, his impressive appearance—he was tall and dressed with the casual ease of the country gentleman and poet—removed all the usual motives of those who rush to push themselves forward. To this was added a cantankerous temperament. One of his friends wrote of him: "He has never obeyed anyone or adapted himself to anyone, so he's clear as crystal . . . R. B. is a pernickety, dainty, wilful, self-indulgent chaste old bird." All these aspects of his life and character help to define the annoying flaws as well as the endurance of his poetry. To be, as he was, a Stoical Victorian esthete was a public bid for unpopularity; Epicurean esthetes are more easily tolerated and understood. They are less forbidding. His self-indulgences were often pedantic, and he abhorred the sensual passages in John Donne's poems with the same vehemence with which he rejected their metrics. Some few of his austerities were anti-intellectual and so extreme as to be almost inhuman.

Contrasted with A. E. Housman's lyricism—and Housman's writings are in fair contrast to those of Bridges—his shorter poems have an enduring air of perfected seriousness and grace. The gravity of their conscious art, their Stoical propriety make the lilting measures of "A Shropshire Lad" seem cheap, on-exhibition, and recklessly immoral. At its best Bridges's poetry forces comparison with the work of masters of English verse. Certain of its lines recall the purity of Campion's, while others carry memories of Spenser's music. The Spenserian comparison has resonance if one reads Bridges's "Elegy on a Lady" a second time. Bridges's "Secular Ode" on Eton College, different in kind, metrics, and spirit from Gray's famous "Ode," has qualities of its own that place it in the neighborhood of Gray's. His "The Garden in September" is another triumph, one of exact feeling and observation—and the poem closes with the powerful image of rooks "Settling in ragged parliament," where they "Some stormy council hold in the high trees." No less memorable are the closing lines of "Trafalgar Square" with the sight of Nelson.

> As he standeth in stone, aloft and alone.
> Sailing the sky with one arm and one eye.

In "The Testament of Beauty" one discovers such lines as

> Old Asia's dreamy face wrinkleth
> to a westward smile.

So far we have Bridges's strength and gravity, and because of lack of space I omit those lyrics whose lines rival certain of Campion's "Ayres."

BRIDGES's preferences were for an archaic poetic diction which, combined with platitudinous abstractions, led him into writing such a line as "flower of lovely youth that art." But later in the same poem where this horror is found he comments on Eros with the strongest insight:

> None who e'er long'd for thy
> embrace,
> Hath cared to look upon thy face.

Bridges's failure was not, as Cyril Connolly remarked, a failure of inspiration. Learned as he prided himself on being, he was a distinctly original poet and often happily inspired. His failure was one of poetic imagination which drove him into reliance upon "unambiguous" yet abstract combinations of nouns and adjectives. Deeper than the errors of these choices was that he could not conceive of a world and a language outside his closely guarded preferences. He was much too fond of his austerities. He never broke through, as Browning and Tennyson did, to less conscious worlds of poetic realities. Bridges wore his "art" too consciously or, rather, he did nothing to disguise it. And this is much of the difference which exists between his poetry and Yeats's.

Bridges's writings now have the appearance that they deserve. In prose one may turn to sure signs of his wit:

> . . . the word Utopia has come to mean a state of society presumably desirable, but only feasible if men were different from what they really are.

The Poet-Laureate in retirement at Boar's Hill, Oxford, could smile sternly at the twentieth century as he saw it.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Oddities and Sestinas

***"Some Trees," by John Ashbery** (Yale University Press. 87 pp. $2.50), is a new volume in the Yale Series of Younger Poets.*

By Donald Hall

JOHN ASHBERY's poems in "Some Trees" contain faults which may be mentioned before we consider his substantial virtues. He is prone to incongruities of metaphor which are easy and no more than cute, like the jazzed-up cliché in "I teach reading and writing and flaming arithmetic." Related is the mechanical elaboration of poems whose only meaning is eccentricity of diction. W. H. Auden, speaking in his introduction of the class of poets to which Ashbery belongs, says of the hypothetical representative, "He is tempted to manufacture calculated oddities." Ashbery is sometimes such a factory. If writing a poem *about* anything seems impossibly difficult (because of the condition of world and word) the poet may write only to give his verbs an airing. Ultimately the result will be stale and repetitious, making only the one statement about language. Ashbery uses mechanical devices for unity in some of these less successful poems—sestina form, and the ceaseless repetition of particular lines or words; and in one poem he begins each of the forty-eight lines with "He": "He cuts down the lakes so they appear straight."

One sestina, "The Painter," is a very good poem about the relationship of artist, subject, and audience. Mr. Ashbery has a fine ear and an honest eccentricity of diction which, used properly, excites the attention and speaks with an oblique precision. In "The Instruction Manual," with its sophisticated use of cliché, "Le Livre est sur la Table," "Some Trees" itself, "Illustration," and other poems, he shows his method to great advantage. His avoidance of directness even in the poorer poems is serious—a refusal to be pinned down when he has nothing to affirm. He writes, "Our days put on such reticence/These accents seem their own defense." When "these accents" include the conceptual they need no defense at all.

CRAFTSMAN AT WORK: It is always an agreeable surprise to come across the work of an impeccable craftsman in lyric and elegiac verse. Within the range of quiet observation Christine Turner Curtis has produced in **"Fragile Lineage"** ($2), expertly printed by the Peter Pauper Press, a good volume of poetry. As individual poems appeared during the years in these pages and in "little" magazines they may have seemed incidental and tenuous. But a thread of being runs through them; they are made of whole cloth; they have the design of subdued feeling and valid thought. They possess lucidity and compactness. That Mrs. Curtis achieves such clarity and restraint is a mark of her gift. That she knows her limits and works within them, not straining for untoward effects, is a mark of her good sense. She sees in seaside grass "the source and reviver of human energies" and in "trees and men . . . a fragile lineage." All aspects of the world are indivisible; "rhythm and tune and tide and the motions of men/ locked in an entity." And if "in a lean season/men will eat/acidulous plum . . . though they choke and gag/on this gnarled meat/of resignation" she restores in another poem this imbalance:

> a life we disown
> in deep-seat wells, brims up
> with intolerable passion
> and the frail dikes go down.

—I. L. SALOMON.

A SINGING MATURITY: One poem, "Winter Night," in Melville Cane's collected poems **"And Pastures New"** (Harcourt, Brace, $4) is dated 1899. In it the icy ether fires the poet's "smoldering blood," the magic of the heavens steals his "trembling senses" until "My spirits swoon/With the delicious cold, the dark, the riding moon." Obviously a youthful poem. It is George Edward Woodberry—Cane's beloved teacher at Columbia.

All the other poems in "And Pastures New" were written between 1923 and yesterday. Cane may be said to have begun his poetic career in *The Dial* when he was forty-four—a highly interesting fact. What he was writing between his student years and 1923 we do not know but we know he was reading the Imagists and training his sensibility to see and feel afresh. Now if he writes about the moon it is to say: "On a wild black road/I saw a summer moon/Weave a web of gold/Out of a humming stretch of telegraph wires."

Cane's distinction is that he is a mature lyricist. There are in the 180 poems he has saved no hot ardency, no passion and torment over mistresses, no rioting of the senses, no hardly controllable exuberance—no "swoon," in short. We are given instead the excitement of the perception of the nuance ("the precise, single second when the tide turns"), of the flash ("skip of chipmunk"), of the imminent ("so rare, so mere"); the delight of the observant nature lover on vacation at Westport or in the Alps; the heartbreak of the husband during estrangement and grief; the vibrancy of the struggle against defeat; the poetry of tempered faith in face of death. The stuff of experience Cane draws on is the stuff of seasoned living; he would never echo the sentiment of Herrick: "That age is best which is the first,/When youth and blood are warmer." His material leads him not to reflective emotion as might be expected but to lyrical emotion—and mature singing is not common. Many lyrical poets have stopped by the age Cane was beginning. He is a truly serious poet, but he is saved from gravity by playfulness, the playfulness that makes his light verse delightful and his serious verse springy in spirit. —GORHAM MUNSON.

NIPPONESE VERSE: **"100 Poems from the Japanese,"** selected and translated by Kenneth Rexroth (New Directions, $3.50), makes claim to excellence in various directions. The introduction is another example of the editor's critical genius and of his talent, possibly second only to that of Ezra Pound, at interpreting and retranslating in our own idiom the poetry of other cultural epochs. The poems—most of them are the thirty-one syllable "tanka," and only a few are substantially longer—are exquisite; the original Japanese, in beautiful calligraphy, follows the

(Continued on page 51)

Tam Speaks

(A Brief Epilogue to "Tam Lin")*

By Ralph Robin

WHEN you borrowed me among the uncouth knights
I would rather have been paid to hell
Than be a mother-naked man shivering in your green mantle
But now I know we did well, resolute darling.

**A ballad to be found in "The Oxford Book of English Verse."*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

Editor: Norman Cousins

Chairman, Editorial Board: Henry Seidel Canby

Chairman, Board of Directors: E. DeGolyer

Associate Editors: Amy Loveman, Harrison Smith, Irving Kolodin

Assistant Editor Eloise Perry Hazard

Book Review Editor Raymond Walters, Jr.

Feature Editor Peter Ritner

Editors-at-Large
Cleveland Amory
Harrison Brown
Joseph Wood Krutch
Walter Millis
Elmo Roper
John Steinbeck
Francis Henry Taylor

Contributing Editors
John Mason Brown
Bennett Cerf
Henry Hewes
John Lear
James Thrall Soby
Horace Sutton
John T. Winterich

Publisher J. R. Cominsky

Associate Publisher W. D. Patterson

Contents Copyrighted, 1956, by The Saturday Review Associates, Inc.

Marx, Toynbee, and the U. S.

HISTORY provides few, if any, more fascinating situations than the present dynamic conflict embracing the economic theories of Karl Marx and Arnold Toynbee's historical principle of challenge and response as they affect the American economy. The relationship of the United States to the rest of the world, and therefore the life of America itself, is directly affected by the outcome of this contest.

Marx, the great German social philosopher, was convinced by his study of history and economics that nineteenth-century capitalism would collapse inevitably into twentieth-century socialism because of its refusal to solve the huge problems arising out of the Industrial Revolution. The rigid human greed of the proprietors of that revolution would make any other result impossible, he prophesied.

Historian Toynbee, born in 1889 just six years after the death of Marx, formulated the principle of challenge and response by which a civilization or a society remains viable. The main thesis of his "A Study of History" is that analysis of the growth, development, and decay of twenty of the world's civilizations shows that the well-being, indeed the survival, of a civilization depends upon its ability to respond successfully to the challenge of history, whether human or environmental. In a sense Toynbee defined the basis by which the American economy, as the major inheritor of nineteenth-century capitalism and the Industrial Revolution, could disprove the melancholy prophecy of Marx, which Moscow insistently presents to the world's uncommitted peoples as the infallible shape of the future.

From the Industrial Revolution flowed not only the economic interdependence of the world, but urbanization (with all its attendant problems of slums), the exploitation of more primitive cultures, the world-wide rise in the standard of living, with a more equitable sharing of its material benefits, as well as the corresponding problems of corporate bigness, and most of the other vast econome and socio-political issues now vexing the world. Thus, in India, Japan, China, Egypt, Indonesia, and other sensitive areas of the globe—just as in the United States itself, Great Britain, and France—there is an intensification of the U. S.-Marx-Toynbee interplay of forces as the Soviets pit their new economic power and principles against those of America and the West. This quickening is particularly perceptible among the peoples now emerging into national independence and economic self-determination.

To confound Marx and confirm Toynbee is one task of the American economy. On many fronts the U. S. industrial managers are attempting to measure up to Toynbee's principle of challenge and response. One of these fronts—public-interest advertising—was examined in the May 19 issue of *SR*. One of the extraordinary challenges facing business is the ever-growing need to communicate with the American people about the ideas and aims that animate the modern economy and govern its multiple relations with a total society. Functioning in an economic as well as a political democracy, U. S. business must concern itself with building a bridge of understanding and mutual purpose with the workman who is also a consumer, part-owner, and citizen-voter, sharing a common stake in the stability of the national economy.

But the challenge continues. U. S. business, powerful in Washington as in New York, Detroit, or Pittsburgh in shaping our national economy, cannot indulge in a parochial or self-centered vision of the function of modern business leadership in the world today. This whole interrelated complex of economics, politics, and the public-interest was stated recently with fresh power and insight by Crawford H. Greenwalt, president of E. I. du Pont de Nemours:

> It seems to me that men will always reflect the society in which they live, will respond to its pressures, its ideals, and its customs. In business endeavor there is an added pressure for conformity to the public interest, arising simply out of the numbers of people involved in any management decision. . . .
>
> It seems to me almost axiomatic that over the long stretch of corporate life no business can prosper unless it serves the public interest in all of its many facets. And as a business develops and its policymaking decisions are delegated to an ever-increasing number of people business conduct will in itself reflect the public interest as it may exist in a particular setting and at a particular time.

If this image of American business responsibility and our national economy not only prevails here—as it must—but can also be projected abroad then the foreboding predictions of Marx will finally be averted. The liberating principles of economic democracy in the American mold will reinforce political democracy throughout the world.

The American Revolution—not the Soviet Revolution—will prove to be the essence of today's world revolution, and a truly free U. S. economy will have helped validate Toynbee's principle that that society survives which responds creatively to the challenge of history. —W. D. P.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

S-F AND MAINSTREAM

JOHN W. CAMPBELL PRESENTS a good case [*SR* May 12] for one particular, specialized type of "science-fiction"—a type which accounts for a good deal less than half the material published in his own magazine and for virtually nothing published elsewhere. But Campbell does not (nor did the Mandel-Fingesten article which set off this whole debate) account for, or even consider, such writers as Ray Bradbury, Theodore Sturgeon, Ward Moore, or Judith Merril, writers who are making science-fiction a part of mainstream literature (or such writers as Huxley and Orwell who have made mainstream literature a part of science-fiction).

ANTHONY BOUCHER, *Editor,*
Fantasy and Science-Fiction.

Berkeley, Calif.

NO RADIANT MOONLIGHT

CAMPBELL SEEMS to confuse prediction and prophecy. I suppose an informal scientist can predict fairly accurately the inventions of the future. But if one supposes that science-fiction prophesies the use of these inventions one can only hope the U.N. will quickly declare the moon an international park and outlaw all H-bomb experiments on it. It's the only solution for that small segment of humanity which prefers its moonlight non-radioactive.

PATRICIA SANDER.

Lincoln, Neb.

FIRST AND FAIR

AS ONE OF THE WRITERS of this maligned form of fiction, I hail Campbell's article as the first and only fair analysis of S-F to be printed outside the field itself.

MARION ZIMMER BRADLEY.

Rochester, Texas.

PREDICTION NOT FICTION

UNLESS SCIENCE-FICTION writers are good writers, able to tell a good story, they had better quit fiction for pure science. Science and fiction are different. There is no place for fiction in science and the only function of science in fiction is to make it interesting. Scientific verisimilitude may improve a story, but successful prediction of things-to-come has nothing to do with it.

EDGAR ANSEL MOWRER.

Washington, D. C.

THIRD WATERLOO

IN HIS REVIEW of "Gaby" [*SR* May 12] Hollis Alpert states that this "is a modernized version of Robert E. Sherwood's 'Waterloo Bridge' and the second movie made from the play." Actually it is the third. The original screen production, directed by James Whale and starring Mae Clark and Kent Douglass (later known as Douglass Montgomery), was released in 1931. A second, made some eight years later, offered Robert Taylor and Vivien Leigh as the unhappy wartime London lovers. Although both productions were highly regarded by the critics, that of 1939 is the better known by reason of the numerous revivals and return engagements accorded it.

THOMAS G. MORGANSEN.

Jackson Heights, N. Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"Projecting the present trend we find that in the near future there will be more horses than hitching posts . . ."

A PARTIAL REVIEW

I AM TRYING to understand why Stuart Cloete was asked to write the review of Father Huddleston's book [SR May 26]. One would expect *SR* at least to choose a reviewer who would have a little understanding of Huddleston's prophetic insight. Not that there isn't room for criticism in a review of any book, but what purpose is served by trying to get a so-called "impartial" (Cloete's description of his review) appraisal by one who has at the outset such an opposite approach to South Africa and the race problem there. In view of the prominence your magazine gives Father Huddleston by using his picture on the cover and naming "Naught for Your Comfort" the book of the week the unfortunate review is all the more regrettable.

Mr. Cloete in his comments reminds me of some white Americans who say they are opposed to segregation but whose arguments reveal an attachment to the institution. He ridicules Huddleston's opposition to the removal of the African's in Sophiatown and in doing so adopts the Government's argument that this was really a slum-clearance project pure and simple. He overlooks Huddleston's and the organized African opposition to the removal based on a denial of land ownership rights to the African, and on this removal's being just another indication of the power of the whites to eject Africans at will with whatever rationalization is convenient.

Cloete attributes to Huddleston a martyr complex. This again is the typical means for the protector of the status quo to lampoon the agitator for social change. It is doubtful that Mr. Cloete could understand that men in the prophetic tradition in the Church, as Father Huddleston is, can adopt a course of action based as vigorously on an objective appraisal of social and political forces as upon emotional impulse for equality.

The implication of Cloete's remarks is that Africans are not prepared for freedom and inequality because they are savages or cannibals. (A nun was eaten in an East London riot in 1952, he says.) Racism is excused partially in South Africa because in West Africa politicians are anti-white, he says. Race snobbery isn't so bad because this can be found even in non-white groups too, he points out.

The weight of Cloete's remarks is such that one cannot take too seriously his protestations that he believes in "partnership and equal rights." It is unfortunate that a really "impartial" review of Trevor Huddleston's book could not have been given.

GEORGE M. HOUSER,
Executive Director, American Committee on Africa, Inc.

New York, N. Y.

EDITOR'S NOTE: SR's *editors sometimes disagree with their reviewers. This was one such time.*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

relax!
save money!
enjoy yourself!

MARBORO

pre-summer

SALE

of books—prints

Before relaxing—**ORDER BY MAIL TODAY**

marboro Dept. S-66. 222 Fourth Avenue, New York 3, N. Y.

Please send me, postage prepaid, the book bargains circled below:

Minimum order $3.00 ☐ Enclosed find $_____ ☐ Send C.O.D.*

9	45	58	75	94	115	205	291	365	386	428	529	532
595	605	634	635	701	703	704	705	706	742	753	787	805
826	877	890	894	918	924	936	940	941	942	967	970	981
982	987	993	994	995	1005	1014	1015	1035	1258	1272	1273	1278
1279	1282	1284	P7	P106	P107	P108	P109	P115				

NAME_____

ADDRESS_____

CITY_____ ZONE____ STATE_____

New York City residents add 3% city sales tax. *A few cents extra for C.O.D. Add 25¢ per title for deliveries outside U.S.A. and possessions.

GUARANTEE: If not satisfied for any reason, return books within 10 days and money will be refunded.

WHEN IN NEW YORK CITY—VISIT THE CONVENIENTLY LOCATED MARBORO BOOK SHOPS

- 56 West 8th Street (near Sixth Ave.)
- 8 East 59th Street (off Fifth Avenue)
- 47 West 42nd (near Stern's)
- 144 West 57th Street (near Carnegie Hall)
- 390 Fulton Street (in downtown Brooklyn)

993. A RENAISSANCE TREASURY.
Edited by Hiram Haydn. From bawdy tales and poetry to scientific exploration and religious doctrine. Includes works by Cellini, Boccaccio, Cervantes, Rabelais, Erasmus, Galileo, Petrarch, Luther and many others. *Pub. at $6.00.* *Only* **2.98**

P-106. CHINESE WATERCOLORS.
The famous Tung Lai-Chen paintings of Oriental fruits, flowers and birds, reproduced in full color against silk-textured backgrounds. 11" x 15". *Pub. at $15.00.* *Set of six—Only* **2.98**

994. THE AUTOBIOGRAPHY OF WILLIAM STEKEL.
The life story of a pioneer psychoanalyst who, with Freud, Jung and Adler formed the earliest known group of modern students of the unconscious and subconscious mind. Illus. *Pub. at $4.00.* *Only* **1.98**

1035. MIRROR OF FLOWERS—Flowers In Fable & Fact.
By D. Eastwood. Fascinating and unusual information about all kinds of wild flowers—their ancient charms and powers, flowers in fashion and old botany books, etc. Illustrated throughout. *Pub. at $5.25.* *Only* **1.98**

705. KEATS.
By John Middleton Murry. A new edition of what has come to be regarded as the standard commentary on Keats. A brilliant work. *Pub. at $4.00.* *Only* **1.49**

115. BALLET IN ACTION.
Introd. by George Balanchine; text by Walter Terry. A large and handsome ballet book that captures the visual beauty and excitement of the dance. The breath-taking plates present scenes from eight ballets performed by the leading dancers of the New York City Ballet. *120 pages of photographs* by Paul Himmel. 10¼" x 11½". *Pub. at $10.00.* *Only* **2.98**

595. THE OPERA READER.
Ed. by Louis Biancolli. A complete treasury of grand opera—almost 700 pages of enjoyable, informative reading for every music lover. *Pub. at $6.50.* *Only* **3.95**

981. DANIEL DEFOE—A STUDY IN CONFLICT.
By Brian Fitzgerald. A deeply informed, vivid study of the great British author of *Robinson Crusoe*, who enjoyed one of the most colorful and contradictory careers that any man ever had. *Pub. at $4.00.* *Only* **1.00**

635. BAUDELAIRE, RIMBAUD, VERLAINE.
Contains the best-known works of three of the greatest poets of France. The "cold and sinister beauty" of *The Flowers of Evil*, the weird and terrible visions of *A Season in Hell*, the grey haunting motions of the poetry of Verlaine. *Pub. at $3.00.* *Only* **1.98**

942. ANATOMY OF MELANCHOLY.
By Robert Burton. Ed. by Floyd Dell and P. J. Smith. The famous "Bedside Book" of Dr. Sam Johnson—page after page of entertaining and enthralling reading on every popular and esoteric topic under the sun (or moon), and all of it spiced with scholarship and sly, malicious humor. *Special,* **3.88**

365. MODELS OF PROPRIETY.
By Sir William Russell Flint. England's most noted water colorist has devoted this delightful book to "all virtuous young ladies who pose unadorned for honest artists." The wonderful drawings of nudes and the gently satirical essays that accompany each plate make this lovely book a pleasure to look at and read. 7½" x 11". *Pub. at $5.00.* *Only* **1.98**

P-108. SOLDIERS OF THE AMERICAN ARMY.
Thirty-two accurate, detailed and beautifully printed drawings of the American soldier from the Revolution to the present day. Drawn and brilliantly colored by the famous artist Fritz Kredel, these 12⅝" x 9½" prints, reproduced on sturdy paper, are suitable for framing and hanging in any traditional or modern home. Includes prints of the early Texas Rangers, of the hilariously undisciplined Common Militia of 1830, of Jeb Stuart's cavalrymen, of George Washington, of the grim Pennsylvania Rifle Battalion of 1775 and of many other famous units and men. Issued in a strong buckram-covered portfolio. *Special,* **4.95**

1284. VENICE AND VENETIA.
By Edward Hutton. The beauty and almost legendary romance of the Bride of the Adriatic is here conjured up for all who would, in reality or fantasy, visit her. Thirty-three *magnificent photographs*. *Pub. at $4.50* *Only* **1.98**

1278. BENJAMIN FRANKLIN'S WIT & FOLLY—*THE BAGATELLES.*
Eighteen of the wittiest pieces that Franklin ever wrote. When Franklin was the darling of the French Court and people, he wrote and printed these wonderful little "bagatelles" to amuse his friends in Paris. *Pub. at $4.00.* *Only* **1.49**

291. ART NEWS ANNUAL—1955.
Large, lush and lovelier than ever, this famous annual features special inserts on da Vinci's Last Supper, Fantin-Latour, Cubism, Poets and Pictures, Art in Glass, Georges de la Tour and other absorbing articles. 202 pages, 55 full-color plates, 190 other illustrations. 9½" x 12¾". *Pub. at $3.50.* *Only* **1.00**

787. FOLLIES AND GROTTOES.
By Barbara Jones. The maddest examples of the English Architectural "folly" presented by the author to produce one of the most intriguing and amazing books of many years. Thirty-one line drawings; seventeen photographs; title-page in color. *Pub. at $8.00.* *Only* **2.98**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

1272. KING JESUS.
By Robert Graves. The author has summoned his superb narrative powers, scholarship, prose mastery, wit and his unparalleled ability to recreate the past to produce a magnificent portrayal of Christ's life on earth, with all of its tragic power and poetry.
Pub. at $4.75. *Only* **1.98**

987. INDUSTRIAL DESIGN IN AMERICA.
Compiled by the Society of Industrial Designers. New survey of modern industrial design illustrating the best thinking, development and creative design of American industry. Hundreds of illustrations, many in color. 8½" x 11".
Pub. at $12.50. *Only* **3.88**

890. WRITERS ON WRITING.
Compiled and edited by Walter Allen. A unique anthology consisting of important statements on the writing of poetry and novels by only the greatest writers. Includes Ben Jonson, Goethe, Shelley, Coleridge, Rilke, T. S. Eliot, Tolstoi, Trollope, Proust, Forster, Mauriac and Maugham.
Pub. at $3.00. *Only* **1.00**

826. ALOW AND ALOFT IN DEEP WATER SAIL.
By Dewar Brown. A record of day-to-day life aboard an old square-rigger sailing ship. "Here, perhaps for the last time, is an authentic and lively reminiscence of a great and vanished way of life."
Pub. at $3.75. *Only* **1.49**

894. BAROQUE AND ROMANTIC STAGE DESIGN.
Edited by Janos Scholz. *One hundred and twenty-two* detailed plates of examples from the greatest stage designers of the Baroque and Romantic Periods make up this first popularly priced book in English on this rich field of art. A large and handsome book containing forty pages of authoritative comment on the illustrations. 8⅝" x 11¼".
Pub. at $7.50. *Only* **4.88**

753. ELIZABETHAN LYRICS.
Chosen, edited and arranged by Norman Ault. *" 'Elizabethan Lyrics'* is as near a perfect anthology as the imperfect human mind can devise . . . as one who has done some little work in the field, I regard Mr. Ault's compilation with respect and a liberal dash of awe and envy. As a reader I am so happy to have the volume that I refuse to lend it. It is one of the key volumes of my poetry shelves and I'm taking no chances of losing it."—*Louis Untermeyer.* 640 poems. More than 550 pages. Notes, biographies and indices. *Pub. at $7.50.* *Only* **1.98**

877. THE ENGLISH HUMOURISTS OF THE EIGHTEENTH CENTURY.
By William Makepeace Thackeray. Introduction by Derek Stanford. A brilliant edition of one of the classics of English criticism by the brightest mind in Victorian England. *Pub. at $2.50.* *Only* **1.00**

P-115. POPOL-VUH.
Mexico's great artist Carlos Merida presents a sophisticated interpretation of the primitive mythological history of the Mayas, the *Popol-Vuh,* in ten beautiful and decorative plates. Evocative images of authentic Mayan character are embellished with ochre, burnt umber, sand, cerulean blue, rose madder, green, black and lime yellow. Each plate is accompanied by the text passage that inspired it, and is ready for framing. Handsome cloth-covered portfolio measuring 17" x 12¾". Limited edition. *Pub. at $20.00.* *Only* **4.95**

706. LOUIS NAPOLEON AND THE SECOND EMPIRE.
By J. M. Thompson. The classical work on the career of Louis Napoleon, the enigmatic Second Emperor of the French. *Pub. at $4.50.* *Only* **1.49**

1282. THE GHOSTLY TALES OF HENRY JAMES.
Eighteen tales of the supernatural by a master artist. Introduced by Leon Edel. *Pub. at $5.00* *Only* **2.98**

634. THE COLLECTED WRITINGS OF AMBROSE BIERCE.
Ed. and introduced by Clifton Fadiman. The strange tales and epigrams of the fantastic American writer "Bitter Bierce," whose tone and style are unique among writers of his or any time. 810 pages.
Pub. at $4.00. *Special,* **2.98**

428. WORD ORIGINS AND THEIR ROMANTIC STORIES.
By Wilfred Funk. Reveals the fascinating derivations of more than 3000 words in common use, with unusual stories you can use to spark any conversation. 432 pages. *Originally $4.95.* *Now* **1.98**

703. THE UNKNOWN CHEKHOV.
Edited and translated by Dr. Avrahm Yarmolinsky. A literary event is the publication of this handsome book containing twenty-five remarkable works of Chekhov short stories, sketches, non-fiction, *translated into English for the first time* by one of the most distinguished authorities on modern Russian literature. *Pub. at $4.50.* *Only* **1.98**

936. FOLKLORE IN THE OLD TESTAMENT.
By Sir James G. Frazer. The author of *The Golden Bough* has unearthed a treasure of strange and diverting accounts of the customs, beliefs, superstitions and myths of Ancient Israel as they are revealed in the Old Testament. This lively classic will provide an exciting and enlightening literary experience. **2.98**

982. LAWRENCE OF ARABIA.
By Richard Aldington. A famous book on the brilliantly romantic figure, T. E. Lawrence, "Lawrence of Arabia." This carefully written and completely authenticated "biographical enquiry" infuriated British literary, political and military circles when it first appeared because it seemed to prove that Lawrence was not a spotless hero in the old tradition as his "legend" stated but rather a self-deceiving neurotic schemer with abnormal tendencies. Photographs and maps. 448 pages.
Pub. at $5.00. *Only* **1.00**

1258. THE CASE OF DORA *AND OTHER PAPERS.*
By Sigmund Freud. Eight of Freud's most brilliant studies. Includes *The Sexual Enlightenment of Children* and *The Taboo of Virginity.*
Pub. at $3.50. *Only* **1.49**

605. A MODERN BOOK OF ESTHETICS.
Ed. by Melvin M. Rader. A 500 page anthology of recent esthetics which includes works by Santayana, Croce, Bergson, Bosanquet, C. K. Ogden, Clive Bell et al. Text edition. *Pub. at $4.00.* *Only* **1.98**

386. BOSWELL IN HOLLAND.
Ed. by Frederick A. Pottle. The second volume in the Yale Editions of the Private Papers of James Boswell. *Pub. at $6.00.* *Only* **2.98**

45. AN OUTLINE OF FRENCH HISTORY.
By René Sedillot. A concrete, brief and first-rate history of France addressed to American readers. Maps. 385 pages. *Pub. at $5.00.* *Only* **1.98**

701. THE VISIONARY NOVELS OF GEORGE MACDONALD.
Ed. by Anne Fremantle. "Most myths were made in prehistoric times, and, I suppose, not consciously made by individuals at all. But every now and then there occurs in the modern world a genius—a *Kafka* or a *Novalis*—who can make such a story. George Macdonald is the greatest genius of this kind whom I know"—*C. S. Lewis.* Contains two of his profound and fascinating novels. Intro. by W. H. Auden. 444 pages. *Pub. at $5.00.* *Only* **1.49**

1279. THE LOVE POEMS OF ROBERT HERRICK AND JOHN DONNE.
Edited, with an Intro. by Louis Untermeyer. The two extremes in love poetry—the flippant, graceful poems of Herrick and the somber, intense poems of Donne are brought together. *Pub. at $3.50.*
Only **1.49**

P-107. DECORATIVE OLD MAPS.
Large and magnificent facsimiles of rare, hand-colored maps of the Sixteenth and Seventeenth centuries. Eminently decorative as well as distinctive and unusual, with the true, mellow flavor of treasured antiques. 20" x 16".
Pub. at $18.00. *Set of six—Only* **3.98**

P-109. CANAL STREET, 1882.
The excitement, color and charm of early New York is captured in this delightful rendition of a street scene that takes you right into the heart of Old New York's most famous shopping thoroughfare. A horse car rumbles by, strollers and carriages fill the streets, people enter Marshall's noted emporium and others descend into the subway. Quaint and decorative in its "chromo" colors of green, brown, blue, yellow, red and black, this gay silk screen print, measuring 20" x 23" is yet sophisticated enough to hang anywhere. *A $10.00 value.* *Only* **2.98**

9. KATHERINE MANSFIELD.
A biography by Antony Alpers. Her dramatic private life and literary career, her childhood and her mysterious first marriage, her relations with "L.M." and her later life and tragic death—the first full story, including much hitherto veiled in secrecy. Illustrated. *Pub. at $5.00.* *Only* **1.98**

924. EL GRECO.
By Antonina Vallentin. Here is the first full-length biography of El Greco, one of the strangest and most fascinating figures in the history of art. By the author of *Leonardo da Vinci,* this is an art book of an unusual kind—a splendid picture of a curious and tense period of history, and a discerning, sensitive study of the development of genius. ". . . Written with the speed and flow of a novel." Art Bulletin (London). With *one hundred and one* plates of the greatest and most mature work of El Greco. Slightly hurt. *Pub. at $7.50.* *Only* **1.98**

704. THE BLOOMSBURY GROUP.
By J. K. Johnstone. One of the most important books on the subject of the famous group that ruled over world letters in the '20's, which included *John Maynard Keynes, Virginia and Leonard Woolf, E. M. Forster, Roger Fry* and half-a-dozen brilliant Bells. A careful and sensitive appraisal by an important young critic. *Pub. at $5.00.* *Only* **1.98**

805. LORD ARTHUR SAVILE'S CRIME.
By Oscar Wilde. To commemorate the hundredth anniversary of the birth of Oscar Wilde, *The Rodale Press* has published an exquisite edition of one of his most famous tales, with six wood-engravings by Dorothea Braby. Boxed. 7½" x 10¼".
Pub. at $6.00. *Only* **1.98**

1014. THE GLASS OF FASHION.
By Cecil Beaton. A lively, colorful kaleidoscope of fifty years of dress and decor, of changing tastes in fashion, manners, interior decoration, entertainment and living—and the people who inspired them. Many charming drawings by the author.
Pub. at $7.50. *Only* **1.98**

967. NATHANIEL HAWTHORNE—The American Years.
By Robert Cantwell. The hidden sources of the wild, virile genius of the great American author Nathaniel Hawthorne are revealed in this great biography, written by the former Literary Editor of *Time.* With *thirty-seven* plates. 499 pages. 6¼" x 9¼".
Pub. at $6.00. *Only* **2.98**

918. A PICTORIAL HISTORY OF THE AMERICAN THEATRE.
By Daniel Blum. Foreword by Helen Hayes. A huge collection of more than 3500 photographs and a clear, informative and complete text form this unique history of the American stage since 1900, from Sarah Bernhardt to Julie Harris, from John Drew to Tom Ewell. With a tremendous index. 304 pages, 12¼" x 9¼". *Special,* **2.98**

970. GREAT ORCHESTRAL MUSIC.
Ed. by Julian Seaman. A Treasury of Program Notes. Introduced by *Deems Taylor,* this collection includes writings by such men and women as Wanda Landowska, Olin Downes, Louis Biancolli, Philip Hale, Lawrence Gilman and Arthur Berger. Discusses more than *three hundred and fifty* compositions by more than *seventy* great composers, from Bach to Leonard Bernstein. Hitherto unpublished portraits of Wagner, Mozart, Brahms and Schubert from the editor's private collection. *Pub. at $5.00.* *Only* **1.98**

995. THE BEAUTY OF SAIL.
By Frank and Keith Beken. *One Hundred* marvelous photographs of yachts and other small and graceful sailing vessels by two masters of this specialized work. Printed in Great Britain. 11" x 9". *Pub. at $10.00.* *Only* **4.95**

58. HSI MEN AND HIS SIX WIVES: Chin P'ing Mei.
For almost 400 years sophisticated Chinese readers have enjoyed the lively and not too subtle accounts of these amorous adventures. This Chinese "Decameron" has had its encounters with censors during its long history, but it has never ceased to provide pleasure and good reading during its picaresque career. Introduction by Arthur Waley. 863 pages.
Pub. at $5.00. *Only* **2.98**

1273. HOLLAND'S SOUTHERN COOKBOOK.
Cooking with a Southern accent. Sally Lunn, creme brulee, Key lime pie, jambalaya, beaten biscuits, fried peach pie, all of these wonderful foods, and hundreds more, in this handsome compendium of the very best of Southern cooking. Edited by Charleen McClain. *Many colorful decorations. Pub. at $3.95* *Only* **1.00**

529. MUSIC LOVERS ENCYCLOPEDIA.
Revised and re-edited by Deems Taylor and Russell Kerr. The standard music reference volume—now completely brought up to date. Over 900 pages.
Special **2.49**

940. G.B.S.—SELECTED NOVELS.
Three sparkling and characteristically witty *novels* by the foremost intellect of our times. Includes *An Unsocial Socialist, Cashel Byron's Profession* and *The Irrational Knot.* 737 pages. **1.98**

205. MASOCHISM IN MODERN MAN.
By Theodor Reik. The first full and exhaustive study of a perversion from the psychoanalytic point of view. 439 pages. *Pub. at $6.00.* *Only* **2.98**

941. NINE PLAYS OF IBSEN.
The best-known works of the tremendous creative artist who is the father of modern drama. Includes *An Enemy of the People, Doll's House, Peer Gynt, Hedda Gabler* and many others. **1.98**

1005. GHOSTS AND WITCHES.
By J. Day. Eerie, macabre, spine-tingling stories of Spectral Coaches, Headless Queens, Devils on Horseback, etc.—all reported by real-life people and thrillingly retold. *Pub. at $3.15.* *Only* **1.98**

1015. The Banned Story of POPE JOAN.
By E. Royidis. The astonishing story of the ninth-century Englishwoman who ruled for two years as Pope John II—and her unsuccessful struggles against temptation. *Pub. at $3.50.* *Only* **1.98**

94. THE BORZOI TURGENEV.
Fresh and accurate translations by Harry Stevens of four of Turgenev's novels, *Fathers and Sons, Smoke, On The Eve,* and *Rudin*—plus three of his long stories, *A Quiet Spot, First Love* and *The Diary of a Superfluous Man.* 801 pages.
Pub. at $4.95. *Only* **2.95**

P-7. GAUGUIN: Woodblocks For Noa Noa.
An unusual and handsome portfolio of exotic and sensual graphic art created by the noted French artist to supplement Noa Noa—his own journal of life in the South Seas. These ten powerful and dramatic woodblocks, four in full color, express his understanding and love for the pagan and primitive people who inhabited his "Islands of Paradise." Each plate is reproduced in flawless silk-screen, measures 11⅛" x 16⅛", suitable for framing. Introduction by Irvin Haas, Prints Editor of *Art News.*
Pub. at $7.50. *Only* **2.98**

75. LESBIA BRANDON.
Considered for many years as "too scandalous for publication," this unique and exciting novel of sexual aberration written by the famous English poet, Algernon Charles Swinburne has at long last been made available. Includes a full-length commentary on Swinburne by the English critic Randolph Hughes. 583 pages. *Pub. at $7.50.* *Only* **1.98**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Graduation Gift... Summa Cum Laude!

There's no commencement gift more welcome, more important than a year's subscription to SATURDAY REVIEW. The young men and women you send it to will remember your thoughtful and flattering gift long after graduation ceremonies and most other graduation gifts are forgotten.

So use the coupon below to send The SATURDAY REVIEW to *all* the June graduates you know—high school as well as college.

SATURDAY REVIEW
25 West 45 Street • New York 36, N. Y.

6-16

Please enter one year gift subscriptions to SATURDAY REVIEW for the persons listed below at $7 each . . . a saving of $3.40 under the single copy price.

Name.....
Address.....
City.....Zone....State.....
Gift card to read from .....

Name.....
Address.....
City.....Zone....State.....
Gift card to read from .....

Name.....
Address.....
City.....Zone....State.....
Gift card to read from .....

MY NAME .....
ADDRESS .....
CITY .....ZONE....STATE....

☐ Enter a one year subscription in my name
☐ Extend my subscription for one year.
☐ I enclose $..... ☐ Bill me later

BROADWAY POSTSCRIPT

Dublin Doings

"Pictures in the Hallway," the second of Sean O'Casey's six autobiographical reminiscences, has provided Paul Shyre's reading group the opportunity for another magical afternoon at New York's 92nd Street YMHA. While the initial reading, "I Knock at the Door," covered the life of Johnny Casside from the cradle to the first kiss, the emphasis fell on Mrs. Casside's heroic battle to keep her frail son alive in a Dublin filled with poverty and institutional hostility. This new reading focuses on Johnny himself; and it presents a remarkably true picture of a spirited young boy's adolescence. We see him proudly getting his first job with Hymdim, Leadem & Co. and "helping to keep the great world moving." We also see him rebel against his ignorant and small-minded boss, to go on to enlist in the brotherhood of violent political action. And the reading ends with his first consummated sexual experience, which inspires him to plan great creative things, "pictures that would be worth hanging in the hallway for other people to see."

For those who have already seen "I Knock at the Door" this continuation of O'Casey's autobiography may suffer somewhat from repetition of dramatic situations already dealt with in the earlier book. Concern with near-fatal illness, struggle against poverty and religious bigotry, and sex-metamorphosed-into-optimism occur in both, although the last-mentioned item is the responsibility of the adapter, who has chosen to omit most of the two chapters between the seduction and the final paragraph. Yet on the whole this second reading is in a happier mood and introduces more colorful and fast-moving incidents. There is an immensely amusing dialogue between Johnny and his uncle on the subject of why Irish soldiers are called English soldiers, in which the harassed adult finally resorts to "Good God, boy, don't you know your Bible?" There is the moving explanation by a Crimean War veteran as to why he has refused to wear his medals since his son was jailed by the Crown for Fenian activity. There is the droll bargaining between Johnny's boss and a woman who peddles cracked kitchenware. And this is balanced by the restrained advice of an old bookkeeper who whispers to Johnny to give up his secure job while he is "still nimble enough to go further an' fare worse."

In all this O'Casey keeps the other side of sentimentality by recording realistic passages like Johnny's theft from the store, helped by the special loot-pockets his mother had sewn in his coat. Most difficult are the scenes of sexual play. These things are better just happening or being read about privately than described aloud. O'Casey suddenly seems to descend the literary ladder several rungs when he writes about Johnny fondling a girl's "firm white thigh" or baring her "taut breasts with their rosy nipples."

Stuart Vaughan's staging of "Pictures in the Hallway" is more adventurous than his previous effort. While the attempt at choral speaking is slightly self-conscious, Vaughan's encouragement of the readers to do more pantomime helps considerably. Particularly memorable is Aline McMahon wagging her arms and kicking up one leg as she impersonates a vulgar, noisy woman. This is the right track, for O'Casey's great subject is the vigor of life—now and forever—imperfect as it may be.

* * *

"The Man with the Golden Arm" as adapted by Jack Kirkland is not so much a play as it is the case-history of a man destroyed by dope. Nelson Algren's story is told in a series of short chronological scenes and in picaresque underworld jargon that give it a "Dragnet" flavor. While one admires the play's reportorial accuracy and compassion, one looks for more revelation and sense of inevitability than the action provides. Robert J. Loggia shows himself a promising actor as the play's victim, and there are excellent characterizations by Sidney Kay, Peg Feury, Vincent Gardenia, Gene Miller, and Dolores Sutton. Paul Morrison's setting puts the essence of Chicago's neon jungle onto the tiny Cherry Lane Theatre stage. Unfortunately, the whole business is more illustrative than dramatic.

—Henry Hewes.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR GOES TO THE MOVIES

Circus Masterpiece

I SUSPECT that one answer to that insistent question which is better, the movies or the theatre, is to be found in a film like **"Trapeze"** (United Artists), for it is one of those rare pictures that is inconceivable in any other medium. Its visual beauty, its rhythm, its mounting tension all come from a knowing use of the camera, skilled editing, and marvelous combinations of sight and sound that keep the senses tingling with delight and anticipation. The theatre has its own ways of holding attention, of touching the heart or the intellect. All too often the movies seem to be aping that technique, presenting works that are admirably written, admirably acted, admirably staged, but lacking that wonderful thing that happens when the camera itself gets into the act, zooming, twisting, panning to create images that have their own excitement. It's there in "Trapeze," however, from the very first shot. Even before the titles we are up flying through the air just under the royal-blue roof of the big top. And in those few moments before we have met the characters or begun to learn their problems we can sense the profound difference between theatre and film. In theatre we see and hear a dramatic situation; in film—a *real* film—we participate in it all the way. Carol Reed's direction of "Trapeze" comes as close to this cinematic wizardry as anything we have seen since the start of sound.

Of course, the material that Reed has to work with is ideal for the screen—even for the extra-wide CinemaScope screen. It is the conventional triangle, with two friends loving the same girl. One wins, one loses, and it hardly seems to matter which does which. But the setting is the circus, that tinseled world of make-believe so strangely ignored by the movies' own make-believers. Tony Curtis, a high-spirited youth from Brooklyn, arrives in Paris in search of Burt Lancaster, a former aerialist and one of the few men ever to do the formidable triple somersault from the flying trapeze. Crippled in a fall, Lancaster now works as a rigger in a small circus. Curtis persuades him to teach him the trick and work as catcher in a new act. Lancaster reluctantly consents, but his enthusiasm begins to grow as the act takes shape. Watching from the sidelines is Gina Lollobrigida, a tumbler determined to join the promising new team. She succeeds by playing one member off against the other.

Obviously, this is neither particularly fresh nor weighty. But it does serve to hold the action close to its circus background, absorbing not only the atmosphere but the hectic and often hilarious tensions of circus life. The perils of the aerialist's stunts, the hard work and desperate chances that produce the split-second timing essential to the act, are detailed through spectacular shots of the "flying" taken from above, below, and in mid-air. The circus types—the cagey manager, the clowns, acrobats, equestriennes, and animal trainers—emerge as fascinating people, men and women who have mastered their arts but not their lives. And over all are the sheen and polish, the consummate skill of a director who knows how to shape this raw material with maximum vividness and intensity. The climactic moment of "Trapeze" is evidence enough. As Tony Curtis prepares to do a triple somersault into Lancaster's arms the net is taken away, the dancers in the ring below straggle toward the exits, the music suddenly stops. And the spectator's heart stops with it. "Trapeze" may lack the stature of a "great" movie, but it's a perfect example of great movie-making.

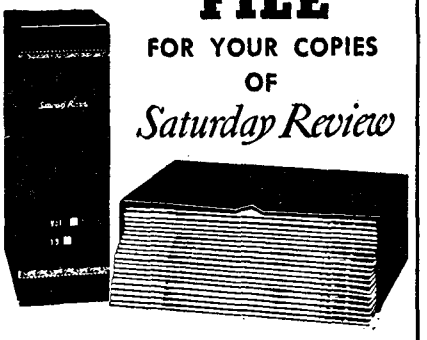
* * *

Before **"D-Day Sixth of June"** (Twentieth Century-Fox) has been on the screen three minutes the audience is expecting a flashback. Before it has been on five minutes the flashback is well under way. June 6, 1944, of course, was the date of the Normandy invasion, and for perhaps ten minutes this film lingers close enough to the events of that day to justify its title. For the rest, however, it is one of those problem-choked wartime romances in which an American officer, happily married, is suddenly swept off his feet by an English girl who is promised to a British officer. Through one of those wry little jokes that Studio Fate will play, the two officers find themselves on D-Day in the same outfit and on the same transport, leading an advance party on a hazardous assignment on the beachhead. The principals, Robert Taylor, Richard Todd, and Dana Wynter, do their best with the bookish dialogue, but it's a long wait for a short war.

—ARTHUR KNIGHT.

HANDY FILE

FOR YOUR COPIES OF *Saturday Review*



- Keeps issues of SATURDAY REVIEW neat, clean, in order
- Specially designed for SATURDAY REVIEW with washable leatherette cover and 16-carat gold leaf lettering
- Holds 26 copies

$2.50 each, postpaid
(3 for $7.00, or 6 for $13.00)

MONEY BACK IF NOT COMPLETELY SATISFIED

ORDER DIRECT FROM:

JESSE JONES BOX CORP.

DEPT. SR • BOX 5120
PHILADELPHIA 41, PA.

Save yourself money by ordering English editions direct from England and let the oldest bookshop in the country supply your requirements.

Are you on our mailing lists to receive specialist lists as published? If not, write immediately telling us of your interests.

For your convenience, payment can be made through Barclay's Bank, New York.

BOWES & BOWES LTD.

University, Foreign & General Booksellers

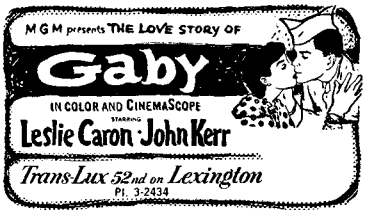
1 & 2 TRINITY STREET,
CAMBRIDGE, ENGLAND

BOOK MANUSCRIPTS WANTED

A publisher with standards invites your attention. No condescending, misleading promises, no high-pressure sales devices—such as you may already have experienced. Just honest, careful subsidy publishing, by book people—which is rare enough!

Write or mail your manuscript directly:

THE AMERICAN PRESS
Mr. Saunders, 489 Fifth Ave., N. Y. 17



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TV AND RADIO

Come and Get a Million

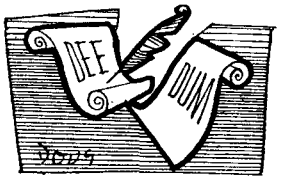
FALL 1956 may see television eclipsing itself. TV's new climax will not come in art or technology. Sociology's the word. Soon television will restore to the common man that most exciting of American dreams—the chance to become a millionaire. Long lost in the complexities of corporate-industrial structure, not quite resurrected in the Geiger-counter sputter of the uranium hunt, the everyman-a-millionaire rainbow will beckon next season on the quiz-show circuit. The Madison Avenue grapevine is prickly with rumors of a new Q. and A. program that will make "The Big Surprise" ($100,000) and "The $64,000 Question" look like little toy battleships in a kiddie's cereal box. Ladies and gentlemen, the high brass bank-breakers along Encyclopedia Row are prepping the "bugs" out of (*top secret*) "Twenty Steps to a Million."

That's right—along twenty tenser plateaus you and I will have the same opportunity once possessed by Ford, Gould, Vanderbilt, *et al.* (contingent, however, on the projected program's catching a piece of prime network time, plus a sponsor who can afford to amortize so big a jackpot within his TV advertising budget). And if the program is successful it will be immediately imitated by ante-boosting competitors. If then we are to look forward to a program entitled "$64,000,000 or Nothing" (and why not?) a modest little mail-order booklet, "How to Win on Quiz Shows," by Joseph Nathan Kane, becomes a matter of intense interest. This pamphlet sells for a reasonable fifty cents; I know of no other text on the subject. The author has also written "Famous First Facts," an authoritative, novel, reference book. Rather more to the point here, his publishers describe Kane as "responsible for a fabulous rain of riches on many homes known only to him as names and numbers in far-flung telephone books." He's the man who thinks up the questions for "Break the Bank" (a popular quiz), and it is had on fair authority that he may be doing the same for "Twenty Steps to a Million."

What does Mr. Kane think about the state of the quiz art? Well, his booklet is really a primer—a basic orientation for the novice. It tells how quiz-shows are run, how contestants are selected, how questions are framed, etc. If you are seriously thinking of upturning your life and making a career out of quiz-shows (there are people who do) you could not do better than begin with Kane. He'll tell you what not to wear, how to avoid being frightened by your quizmaster, and how much you may expect to take home after income-tax deductions. For advanced students, however, the author ought to write a second book, "*Who* Can Win on Quiz Shows?" That one would get to the root of the square.

It seems, according to the author, that experts, real specialists in their fields, don't stand a chance in the Big Quiz Sweepstakes. For one thing, quiz policy is never to ask tough, out-to-stop-'em, technical questions. Any writer of quiz questions, says Mr. Kane, could easily stump any contestant. The trick is to let him win, but to make it look difficult. Part of the art of making it look sensational is to pick the non-expert, the little man who makes the big contrast (example: Gino Prato, the shoemaker-opera scholar). The little men don't really know everything there is to know about their quiz categories, but by astute advance interviewing, prior to the program, the question-writers draw them out onto their strong points of competence, and the questions are then custom-tailored to give them a good chance to win. Mr. Kane maintains it's all honest and aboveboard. Like all entertainment programs, quiz-shows deal in illusion, the illusion, in this case, of making the common man look smart.

Another important quiz factor is that *bona fide* specialists who have reputations in their fields shy away from playing contestant. They could gain a good deal if they succeeded, but they would lose significant face if they failed. The common man whose alleged specialty is avocational has nothing to lose and everything to win. The specialists' reluctance, however, may wither away under the lure of the burgeoning millions in the quizzes to come. What price a lifetime devoted to scholarship when with a common man's cloak of memorized data and a little artfully feigned color in the personality a philosopher may become a plutocrat? Let the savants call for scientists and technologists versed in the humanities to save civilization. Come next season the savants themselves may be hitting the first of those "Twenty Steps to a Million." —ROBERT LEWIS SHAYON.



Your Literary I. Q.

Conducted by John T. Winterich

DEE DUM DEE DUM DEE DUM DEE DUM

Iambic pentameter—Marlowe's mighty line—may rule the roost in English prosody, but a lot of memorable verse has been composed in iambic tetrameter, as witness these largely familiar couplets, selected by A. C. Palmer of Pomfret Center, Conn. He asks you to name sources—titles and authors. If unscrupulous turn to page 45.

1. O what a tangled web we weave,
   When first we practise to deceive.
2. For of all sad words of tongue or pen,
   The saddest are these: "It might have been."
3. Judge of the Nations, spare us yet,
   Lest we forget—lest we forget.
4. What immortal hand or eye
   Could frame thy fearful symmetry?
5. Thou, too, sail on, O Ship of State!
   Sail on, O Union, strong and great!
6. Rocked in the cradle of the deep,
   I lay me down in peace to sleep.
7. Where Alph, the sacred river, ran
   Through caverns measureless to man.
8. He watches from his mountain walls,
   And like a thunderbolt he falls.
9. How statuelike I see thee stand,
   The agate lamp within thy hand!
10. Come, and trip it as you go
    On the light fantastic toe.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Festival in Bergen, "Peer Gynt" in Oslo

BERGEN, NORWAY.

HOWEVER it ranks otherwise, the festival in Norway's hill-girt, fjord-slashed Bergen has one special distinction—you can go to an evening concert shielding your eyes from the bright sun to the west and return hotelward (if you have one) by the same heavenly orb, without having passed the time between doing anything but listening to music. This tends to give a slightly unreal aspect to the whole experience, especially when a socially-conscious segment of the Bergenese chooses to wear black ties or evening gowns. Even at midnight the sky still has a silvery kind of twilight glow rather than full darkness.

In view of all this there would be decidedly more local color were the current base of musical activity something instead of a converted cinema. In the interests of acoustical amenities the whole stage of the "Konsertpaleet" has been lined with plywood (or some similar matter) and the sound if sharply bright is still considered an improvement on that of a few years back. Unquestionably, Bergen will have a better musical tone, so to speak, when agreement is reached on the design for an Edvard Grieg Memorial Hall, for which funds and a site are available. Nineteen hundred and sixty is the target date, and the red carpet literally rolled out for Crown Prince Olaf to attend this year's opening ceremonies as ranking guest will then have more than a symbolic significance.

When that happy day comes it may also be hoped that Bergen will add to its limited hotel space something rewarding to the outlander. It is considered a sign of Bergen's popularity that space is at a premium (some of it not worth the going price), but there is little justification to urge a visit from America under such delusions of grandeur.

However, if you are a positive melomaniac there is interest, even pleasure, in the work of the local orchestra directed by Carl Garaguly. Hungarian by birth, German by training, Swedish by performing experience, and now Norwegian by adoption, Garaguly has converted this patchwork past into a persuasive platform for his present activities. In the opening afternoon ceremony (really a concert of an hour and a half dotted with speeches) Garaguly did especially well with the amusing "Bergensiana" of Johann Halvorsen, as well as brief works of a ceremonial character by Sparre Olsen, Waldemar Thrane, and Sverre Jordan.

As a curiosity item, the evening program (to be followed by others involving David Oistrakh, the BBC Orchestra conducted by Sir Malcolm Sargent, etc.) offered a première: a concerto for orchestra and "Hardengar" fiddle by Geirr Tveitt, a resident of the area. The instrument (which takes its name from the famous fjord hard by Bergen) has some kinship with the viola d'amore, eight strings, and a nasal tone. It is also thicker than the usual violin and in the case of the one used by Magne Manheim in this performance richly inlaid, belly and back. The work seemed to me overscored for the thin-sounding "solo" instrument and not laden with appetizing matter, but the serving was warmly applauded by the audience.

Rather more apparently excellent was the piano-playing of Grant Johannesen (Utah born of Norwegian extraction) in—what else?—the A minor concerto of Bergen's favorite favorite-son. For an American to venture Grieg in Bergen would be something like Victor Borge playing the "Rhapsody in Blue" in Carnegie Hall, but Johannesen's fluency, musicianship, and warmly communicative musical nature spoke for themselves. The evening also contained Eivind Groven's "Hjalar-ljoda" overture (a genuinely jolly piece), the lightly fanciful "Escapades" of a composer bearing the awesome name of Edvard Hagerup Bull (thus paying tribute to both of Bergen's celebrated musicians), and the second of Grieg's "Peer Gynt" suites.

EAST or west, there is little doubt that Grieg is the composer Norway loves best. With a celebration commemorating the fiftieth anniversary of Henrik Ibsen's death (1906) currently occupying the attention of the Nationaltheatret, it was a comparatively easy thing to exchange the coastal barrier of Bergen for the inland charms of Oslo, there to find a full-length presentation of "Peer Gynt." (An exacting all-day trip by rail, it is merely an hour as the SAS flies, several times a day.) Here was all the incidental music of which we customarily hear only snatches, and here, too, is the production which America will see next season under the house-flag reading S. Hurok.

Typical of the Nationaltheatret, it is before all else a company effort in which every role from smallest to largest is mimed or spoken, danced, or sung with distinction, style, and finesse. Of singular (or perhaps it should be plural) interest was the playing of the young Peer Gynt by Toralv Maurstad, son of the able Alfred Maurstad who not only directed the production but also plays the older Peer Gynt. There is thus the most believable kind of unity in the key role, not matched perhaps since the days when knighthood (or the Schildkrauts) was in flower. Toralv is a handsome blond fellow with the lithe limbs and the spirited tongue to make Part I absorbing; the older Maurstad a master of the acting craft who shades the cynicism of the aging adventurer with a tinge of humanity.

Performed, of course, in Ibsen's native tongue, there is naturally the question of the language barrier. I found it initially impenetrable but as the action progressed less and less a factor of prime importance. When one stops listening for words and follows, instead, intonation and gesture, timing and coordination on the stage, the current of the drama is altogether compelling. That is, it is until the action slows down in Part II and the philosophic observations of Ibsen take over. This last hour of a performance that begins at 7:30 and runs to nearly 11:30 (with a twenty-minute break) is unquestionably taxing to the non-native attention. Moreover, it is just in this space of time that the music thins out, and the attention is concentrated on the stage and the word. The stage throughout is poetically dressed by Kai Fjell's décor, and the word is never slighted; but the music is played too much like a "classic"—that is, with a faith in its complete ability to make its way unaided. Arvid Fladmoe's conducting is no more than well routined, the playing by the thirty or so musicians in the pit of the stately National Theatre many levels below the stage—artistically as well as physically. Let us hope American audiences are offered something better when the production—an admirable one in most other respects—visits American shores.

—IRVING KOLODIN.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MID-MONTH RECORDINGS

OKAY, COMRADES, LET'S JAZZ IT UP

Russia Finds the Beat

A great gate at Moscow, vintage 1937.

By RICHARD HANSER

IN ALL the scurry and scramble over the abrupt deflation of Stalin, a more than minor glint of illumination on the changing Soviet attitude toward the outside world has been generally overlooked. It may not seem like much that the Party line on American jazz has also been radically reversed, but in the long haul it is not necessarily the immediate headline event that has the most significance. There is already evidence that millions of Russians are taking the fragmentation of the Stalin myth with hardly more than a "Well, I'll be damned," but there is as yet no telling what effect a prolonged and uninhibited exposure to "Tiger Rag" and "'Way Down Yonder in New Orleans" will ultimately have on the murky slavic soul.

After all, as Plato pointed out in "The Republic," "One law our guardians must keep in force, never letting it be overlooked and guarding it with more care than all the rest. We have to keep new sorts of music away from us as a danger to society; because forms and rhythms in music are never changed without producing changes in the most important political forms and ways. . . ."

Soviet fundamentalists have always sensed the threat to their system latent in the alien and exotic rhythms of America, and through the years some of their heaviest propaganda artillery has been wheeled up against jazz as one of the most intolerable an impermissible of all the forms of self-expression. Maxim Gorki was among the first to denounce it as "a capitalist perversion," and his almost hysterical description of a jazz band in action has been reprinted in the Soviet press many times since: "Wild screaming, hissing, rattling, wailing, moaning, cackling . . . bestial cries . . . the squeal of a brass pig, crying jackasses . . . one conjures up an orchestra of madmen, sexual maniacs, led by a man-stallion beating time with an enormous phallus."

The persistent attack on jazz as musical barbarism, however, has its roots in a deep-seated, and frankly expressed, fear of its political effects which the Communists have always assumed to be far more profound than is usually suspected here at home. *Contemporanul* of Bucharest, for example, accurately expressed the official line by branding it "a means of spiritual poisoning and stultification of the masses," and Professor Ernst H. Meyer, publisher of *Musik und Gesellschaft* in the Soviet Zone of Germany, has chimed in with the solemn warning that, "It would be wrong to fail to recognize the dangerous role of American jazz in the preparation for war. Boogie-woogie is a canal through which the poison of Americanism is channelled, threatening to numb the minds of the workers."

The theme has been harped on endlessly in both the Soviet and satellite press; it automatically became a major motif of Party propaganda whenever the Communists took over another country. In Prague *Kulturni Prace* introduced a clinical variation by alerting the unsuspecting Czechs to the fact that "jazz disturbs the nervous system of the dancer in such a way that he is then prepared for the role assigned to him by Wall Street, namely to become good cannon fodder." In China the abolition of jazz from the night spots of Shanghai was made part of the campaign to aid North Korea win the war. "Entertainers now understand," wrote the Communist journal *Ta Kung Pao*, "that [opposition to jazz] is necessary in strengthening their studies and striving for ideological remoulding. . . ."

Whatever else may be wrong with Communist propaganda, it is far too canny and well-organized to waste time attacking a menace which does not exist. The thunderbolts hurled so often at Dixieland would be entirely senseless if there were nothing on the receiving end. What is aimed at is the astonishing appeal of American jazz for millions inside Russia and throughout the satellite sphere—a phenomenon which the deep thinkers of Agitprop have never been able to understand or cope with.

WHEN the great Sidney Bechet and his five-man colored combo introduced jazz to Moscow in 1925 his success, according to an ear-witness, was "instantaneous and incredible." He played to packed houses several times a day for months, and the audiences, says the same witness, "were so aroused that they stamped their feet, shouted, and applauded in a frenzy." A music student named Alexander Tsfasman attended one of Sidney's jam sessions and promptly resigned from the Moscow Conservatory to organize his own jazz orchestra. He won for himself "a tremendous following among all classes of Soviet citizens," and made American hot music a national rage. Two-beat bands sprang up in hundreds of cities, towns, and villages. Tsfasman became such a popular idol that at a time of galloping socialization he and his band remained a uniquely free enterprise, paid no attention to the rules and restrictions clamped on ordinary Soviet citizens, and made sinful amounts

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of money for themselves. Tsfasman lived like a pre-Revolutionary prince, sported a lavish wardrobe rich in green, maroon, and blue, and embarked on one triumphal tour after the other.

With the launching of the first Five-Year Plan in 1929, however, a harsher social climate closed in. Jazz was outlawed as "a product of bourgeois degeneration" by the Union of Proletarian Musicians, which also banned Chopin and Tchaikovsky. The Soviet attitude toward jazz has followed this up-and-down pattern ever since. At times of intense ideological effort at home, or of sharpened hostility toward the West, jazz is invariably put on the index and anathematized. In periods of relaxing tension, the wraps are taken off and a certain amount of free-style swinging is again permitted and even officially fostered. There was once a so-called "USSR State Jazz Band" consisting of forty-three musicians in evening dress and featuring violins. Andrei Gorin, described as "the best trumpeter in the Soviet Union," was released from a provincial jail where he was serving a term for insulting a Party official and ordered to Moscow to join the band. Tsfasman, in disgrace for his passionately pro-American attitude, was offered the second piano, which he indignantly refused.

The USSR Jazz Band played a command performance one New Year's Eve at the Kremlin. It was a fiasco. The music was not sufficiently hot to please the audience, but it was far too jazzy to please Stalin. He turned away and began to eat while the band's vocalist, Nina Donskaya, was singing. That finished Nina. The band lost its "USSR" designation; the number of musicians was cut; salaries were reduced. After an unsuccessful tour of Siberia and the Far East the State Jazz Band was dissolved.

But even when the sternest anti-jazz ukase is in force the Russian jive addict contrives to feed his passion by a variety of subterfuges. Musicians copy new arrangements from forbidden foreign broadcasts. Recordings are smuggled in. Fellow cats in diplomatic and military posts abroad send home the latest Goodman and Armstrong. Jazz and swing tunes surreptitiously transferred onto old X-ray plates are blackmarketed outside the GUM department store in Moscow. At private parties long-hoarded and well-worn copies of "Honeysuckle Rose," "St. Louis Blues," and "Some of These Days" are brought out of hiding and listened to ecstatically for hours on end.

A few public performers manage to keep the sacred flame of *dzhaz* alive through fair weather and foul. The most successful of these is the durable Leonid Utiosov, originally an Odessa street singer, who has been fronting popular orchestras in the Soviet Union for twenty-five years with the usual time out in a concentration camp. He has developed an acute sense of how hot he can play at any given time and still remain at large. His outfit is frankly called a "jazz band" when the times are right, and a "variety orchestra" when they are not. He is forced to make hairsplitting distinctions between "Soviet jazz" (good) and "American jazz" (bad). He continually protects both flanks by speaking of American jazz as "the very quintessence of crazy formalism" at one moment, and expressing moderated approval of George Gershwin, Jerome Kern, and "sometimes the work of the Negro composer Duke Ellington" the next. One thing Leonid has learned for sure through the years: the more he swings the better his public likes it.

With the coming of the Cold War the official fulminations against American music were renewed and reached an unprecedented pitch of virulence. But as soon as the "New Course" was proclaimed after the uprisings of 1953 in East Berlin and elsewhere a few tentative voices again were raised in behalf of jazz as part of the official policy of making life more free and frolicsome for the toiling masses. A West German band was invited through the Curtain to jazz it up in the Stalin Allee, the show place of East Berlin. The concert was literally a howling success. At its end a tumultuous audience, including the People's Police, began bellowing in chorus: "*Das wollen wir haben!*" and "*Jazz muss hierher!*"—"That's what we want!" and "Jazz belongs over here!" But it wasn't until Geneva, with its subsequent letting down of bars right and left that the full-scale reversal got under way.

Isaak Dunayevsky, the most celebrated of Russian tunesmiths, sounded off in *Sovetskaya Muzyka* with an article denouncing the "dogmatism" and "orthodoxy" imposed from above on light music and popular songs. Readers had been writing in to complain that the light music was heavy-handed and the popular songs widely unpopular. Dunayevsky argued that instead of condemning Western jazz out of hand Soviet composers should recognize the strides that had been made in the genre and start composing in it themselves. "What possible harm," he wanted to know, "could be done to the Soviet listener by good, beautiful, well-played jazz music?" He saw no reason why Soviet composers could not "make use of jazz rhythms and jazz tunes which, incidentally, have already exercised an influence on all modern music." The shift was officially under way; the wraps were coming off.

GERSHWIN'S "Rhapsody in Blue" was dusted off and played at the Composers' Club in Moscow. More and more Western tunes, including occasional blues and swing, were heard from Radio Moscow. *Komsomol Pravda*, the voice of the Young Communist League, extended a wary imprimatur. American jazz was all right, as long as the instruments did not "scream in strange voices" or become "exces-

—*G. Petrusov-Sovfoto.*

The Sovfoto caption for this photo reads: "Leonid Utiosov's 'Merry Lads,' all talented fellows, and every one with a keen sense of fun and humor."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

sive and violate good taste." In East Germany "moderate jazz" was openly condoned and encouraged. In Budapest *Szabad Nép* sweepingly called for swing, jazz, and boogie-woogie, not to mention the samba. In Danzig the Club of Cultural Workers was permitted to publish a new monthly called *Jazz*, and the 5,000 copies of the first edition sold out at once.

It even turned out that the East, once given a chance, could show the West a thing or two. At a jazz contest in Duesseldorf, in West Germany, the assembled cats were astounded when the coolest stuff on the program—with nothing "moderate" about it—came from the Hans Buchmann Quintet, representing the Jazz Club of Halle in the Soviet Zone. This should not have been much of a surprise, however, since the Communist Free German Youth had for some time been conducting a spirited series of "Basic Discussions" on the art of jazz. "Obviously," writes the West German news magazine *Der Spiegel*, "even the most authoritarian regime finds in the enthusiasm of its youth for jazz a limit which it cannot overstep without a second thought. The Soviet Zone, after years of trying to ignore jazz, has been forced into more elastic tacticsand seeks to find ways of absorbing it ideologically."

The job of making jazz ideologically palatable in East Germany has fallen to a young professor of Social Sciences named Reginald Rudorf, who is reputed to own 2,000 books on the subject and 1,000 records. (He must, incidentally, have been collecting both while jive and all its works were still officially taboo.) Rudorf, besides conducting a jazz program on the radio and producing a movie on the history of jazz, has lectured to more than 50,000 East Germans, justifying hot music on the basis of its working-class origins and stressing its purely proletarian roots which, obviously, is the Marxist equivalent of the Good Housekeeping seal of approval.

Many inveterate Party-liners, however, remain stubbornly unpersuaded. The opposition of the fundamentalists in the Ministry of Culture is still dogged and unswerving. "Behind the noisy enthusiasm of the East German youth for jazz," notes *Der Spiegel*, "officials in the Music Section of the Ministry suspect—and perhaps correctly—a political demonstration...."

The semi-official Communist publication *Musik und Gesellschaft* confirms this with a warning that the whole trend toward all-out approval of American music is "doing the cause of American imperialism no small service." If Plato is right, the Commissars are wise to be uneasy.

—SR *Drawing by Jane Parriott.*

You Can Take It With You

By FRED GRUNFELD

MUSIC hath charms sufficient to waft away the August heat in an ocean-front cottage, to dispel ennui on a rainy day in the mountains, or to take the chill off a cold morning at a lakeside cabin. For audiophiles who are mindful of these virtues and want to take records on their vacation, the choice of portables is more abundant this year than ever before.

One word of caution is in order. Very few portables, even the more expensive models, come equipped with diamond styli. Since a worn needle can ruin many times its own worth in records, anyone who intends to use his portable for something more valuable than last year's pop hits should maintain a careful watch over the stylus. By far the safest solution—and the best investment—is to acquire a diamond point right at the start.

The humblest portables on the market are little more than "reminder" machines, supplying only a faint carbon-copy of what recorded music should approximate. Webcor, Columbia, RCA, Zenith, V-M, and others have light, compact three-speed manuel sets priced under $30 which contain the barest rudiments of reproduction, usually a single 4″ speaker and crystal cartridges. These utility knockabouts do have the advantage, however, of being expendable, simple to operate, and sturdy enough to withstand a good deal of summertime man and child-handling.

A somewhat wider range and better tone is achieved by several manual units at around $40, such as Webcor's "Lark" and Zenith's "Nocturne," which have ceramic pick-ups and enlarged speaker systems. An RCA package at $59.95 combines a 45 rpm manual turntable with an AM battery pack radio—a useful standby item not only for picnics but also the many rural areas where current is apt to fail after a lightning storm.

At the very small price of $54.95, V-M offers the convenience of a four-speed changer (these are rapidly becoming a standard fixture since the advent of the 16 rpm "talking books" speed). Columbia has achieved surprisingly fine sound in a lightweight model at $59.95 that incorporates a three-speed changer and a turnover ceramic cartridge. There are other comparable units in this bracket, but substantial sonic improvements begin to appear only at the $90 level, where both Magnavox and Dynavox introduce a six-inch woofer and four-inch tweeter, together with a changer and ceramic cartridges. Admiral's eight-inch woofer, in a four-speed package at $99.95, pays dividends in extending range and clarity. This "middle class" of portables includes the very respectable-sounding Emerson "820", Zenith "Grieg" and Webcor "Holiday

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Coronet." An exceptional combination made by Westinghouse at this price adds an AM radio to a three-speed changer.

More powerful amplifiers and multiple speaker arrangements distinguish portables, such the V-M, RCA and Dynavox models, in the $120-130 range. Moving up to $149.50, the most ardent audiophile will find a handsome package to gladden his heart: the Libertyphone, custom-built for the Liberty Music Shops in New York, embodies most of the features usually associated with a true high fidelity system. The two-way GE magnetic cartridge has a diamond point on the LP side, the two speakers include an eight-inch woofer, and there is record compensation for five curves.

Weight, price and fidelity all appear to increase at the same rate. Portables begin to grow heavy in this class—one of these and an empty hat box is all a weary husband should be asked to carry. Columbia's entry at $149.95 features the superior speaker mounting developed for the "360" line, and also includes one diamond stylus, but the cartridges are ceramic and there is no provision for record compensation. Impressive tonal resources are assembled by Pilot at $169.50; the changer is a Garard, the cartridges magnetic (with sapphire needles, however), and there is compensation for LP, AES and foreign curves. An accessory stand, at $7.95, converts this portable into a chair-side unit.

FOR collectors who like to treat their records with kid gloves, and who prefer manually-operated turntables, the market offers several interesting alternatives. Columbia has just brought out a set intended for schools and libraries which houses two speakers in a detachable lid that stands as a self-contained unit and comes equipped with a thirty-foot extension cord. The three-speed turntable is described as "heavy duty," and the tone-arm contains a turn-over ceramic pick-up, all for $79.50. The most "professional" of the educators' portables manufactured by David Bogen is a delicate and versatile instrument very much worthy of any hi-fi addict's attention. It combines the luxury of a ten-watt amplifier with a three-speed turntable capable of handling sixteen-inch transcriptions, if necessary, and a twelve-inch speaker mounted in a detachable lid for remote operation. GE magnetic pickups are provided in the model that lists at $150.25. By placing the speaker twenty-five feet away from the turntable you can turn the volume high enough to start an avalanche at your mountain hideaway or rock the very foundations of your bungalow among the dunes.

With each Mercury Long Playing record purchased during June and July you will receive a premium coupon.

This premium coupon entitles you to purchase a 12-inch Mercury Long Playing Record for only one cent with another purchase of a 12-inch Mercury Long Playing Record at the regular price.

COUPONS REDEEMABLE UNTIL AUGUST 31ST. 1956

Make Your Selections From Hundreds Of Famous

CLASSICAL, POPULAR and JAZZ

12" LONG PLAYING RECORDS

PATTI PAGE · Xavier Cugat · Max Roach · 1812 OVERTURE · Red Prysock · ANTAL DORATI—MINNEAPOLIS SYMPHONY · DAVID OISTRAKH · PICTURES AT AN EXHIBITION · GEORGIA GIBBS · CREW CUTS · Beethoven's Symphony #6 · RALPH MARTERIE ORCHESTRA · PLATTERS · Tony Martin · EASTMAN ROCHESTER SYMPHONY · RAFAEL KUBELIK · SCHEHEREZADE SYMPHONIC SUITE · Sophie Tucker · Roy Eldridge · ERROLL GARNER · Jan August · DAVID CARROLL ORCHESTRA · BOLERO (RAVEL) · Firebird Suite · LA FIESTA MEXICANA · LAWRENCE WELK · Helen Merrill · Eddy Howard · Howard Hanson · SARAH VAUGHAN · PAUL PARAY · DANCES FROM TIVOLI · DAVID OSTRAKH · Georgie Auld · ETHEL WATERS · David Le Winter · Salute To Eddy Duchin · COLEMAN HAWKINS · CHICAGO SYMPHONY ORCHESTRA · PORGIE AND BESS · Josh White · LIONEL HAMPTON · BILLY DANIELS · SHOWBOAT · Fine Arts Quartet · Emil Stern · Marches by John Phillip Sousa · HARMONICATS · FREDRICK FENNELL · RUSTY DRAPER · Earl Hines · Red Norvo · BUDDY MORROW ORCHESTRA · Clifford Brown · Vic Damone · BARTOK SONATA #2 · Schumann's Symphony #2 · COUNT BASIE · DINAH WASHINGTON · Maynard Ferguson · VAUGHAN WILLIAMS · Cannonball Adderley · Constance Keene · ALFRED NEWMAN · JERRY MULLIGAN · Morton Gould · TERRY GIBBS · Cole Porter · RIMSKY KORSAKOF

Hundreds more to select from. Also includes all Wing 12 inch Long Playing Records

Take advantage of this special offer NOW!

See your favorite Mercury Record dealer.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

AS THE TRANSISTOR COMES OF AGE

By R. S. LANIER

ALL of us who consume our electronics at home in the form of radio, television, and audio equipment have been under steadily increasing pressure lately to consider the merits of a new basic element for these systems—the transistor. It was first announced in 1948, as the invention of a group at the Bell Telephone Laboratories which had been investigating, in essence, why solids are solids and how they are put together. Since then the transistor has been described as a marvel of such quality as to soon replace the electron tube, that genuine miracle which belongs among the foremost achievements of twentieth-century technology. Already we have small, portable radio sets that take advantage of the transistor's signal virtues of smallness and lightness.

Like the electron, or vacuum, tube, the transistor is basically a relay of fantastic responsiveness and speed of action. Both devices are enormously useful because, if connected properly to a source of infinitesimal electrical power, they can make a very much larger power in a second circuit follow extremely closely every tiny change in the smaller power. Thus the pattern of change in the smaller power is imposed on the larger one, which is what the technician means by "amplification."

There are many devices, some of them used for centuries, which act as relays, to control a large power with a smaller one. The faucet on a water tap is a form of relay. So is the throttle of a steam engine. The magical virtues of the electronic relays, which have had such enormous consequences for mass communications, for war, and for science, are: (1) the truly infinitesimal power levels to which they will respond; (2) the speed of their response. The sensitivity of the electronic relays makes it possible to measure, for instance, the deflection of a steel bar half an inch thick when a fly lights on it. In speed, they are far beyond any device previously invented. The electron tube can follow events that take place in a fraction of a *billionth* of a second.

Man has been able to extend his grasp so far into the inconceivably small and swift by learning to control the motion of a stream of electrons, the fundamental particles of matter that are practically weightless dots of negative electricity. A stream of electrons constitutes a flow of electric current and can deliver power from one device to another. But since electrons are weightless, they respond almost instantly to the repulsive or attractive forces of nearby electric voltages. Thus the electron stream can be started or stopped, speeded up or slowed down, by electric voltage in its vicinity. It is as though one could control the flow of water through a large pipe by moving a hand nearer, or farther from the pipe.

In the electron tube or vacuum tube, as the name implies, the stream of electrons moves across a vacuum from one bit of metal to another. While in their flight through space, the electrons are readily controlled by nearby electric voltages. In the transistor, on the other hand, the control point for the stream of electrons is in a solid material. The minute controlling power, applied at one point, varies the ease of passage of the larger main stream as it passes through the material.

The material for the transistor is a tiny block of germanium or similar metal, incredibly purified, which has added to it minute amounts of precisely controlled impurities. Wires are attached for the control circuit, and for the power which is to be controlled.

The transistor has threefold advantages over the vacuum tube: it does not have to be heated to operate (in the tube, the electron stream is produced by literally boiling it out of a hot wire); it is extremely small and light, compared to the tube; and it lasts indefinitely, whereas the tube must in time burn out.

Since it requires no heat, the transistor eliminates the need for costly power equipment to produce heat, as

I Hear America Swinging

BY CHARLES EDWARD SMITH

KING LOUIS, OR THE ALLIGATOR AND THE EGGS

THIS 'gator, alchemist of learned "chops",
Chills us with heated choruses of "pops";
That famous goose had nothing on ol' Satch—
He swings on tunes and listens to them hatch!

MULLIGAN, THE PRIDE OF THE REEDS

ON A cool pad—so goes the rumor—
'mongst ruddy reeds, red-headed, sax-in-hand,
The Mulligan was found; at his command—
A bullfrog grunt, not without humor.

BORN OF BLUES

BOP is a beat that hits offside;
Cool is a tone that tips the chord—
Chill is the singing like soft rhyme
That spills from out an alto horn.

Rock and roll is a boogie blunder;
Dixieland is a sputtering fuse;
Louis' horn is a thorn from thunder—
Jazz is a music born of blues.

CHARLES ELLSWORTH RUSSELL AND THE CAKE-EATERS

THIS Pee Wee has a lean and hungry look;
He rasps the reed; he plays not by the book
But, strangling on a tone, for want of bread
He heats it up and gives us cake instead.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

well as the additional devices used to cool off any apparatus installed near hot vacuum tubes. The early "electronic brains," with their thousands of tubes, needed cooling systems large enough to air-condition a small office building. The transistors are not only smaller than the tubes but can be packed tightly together and operated with relatively very small power supplies. In many applications, however, the transistor is not yet as effective as the vacuum tube. Moreover, compared to tubes, its cost has been high, though not prohibitive. Yet mass production continues to bring down the price of transistors, and with intensive development work in all the leading electronics laboratories of the country, its operating abilities are being improved constantly.

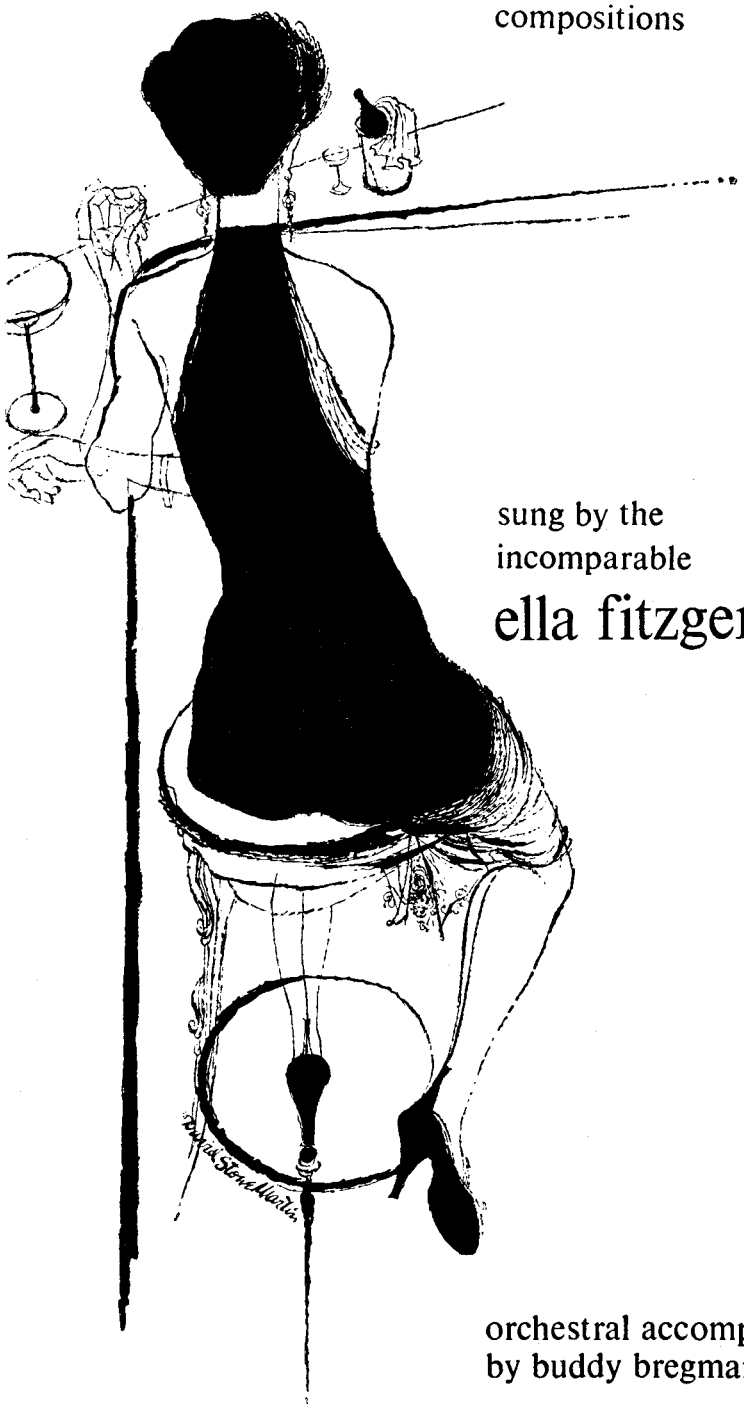
TODAY we stand between the old and the new. In electronic computers, for military equipment and particularly for aircraft, in which weight and space factors are overriding considerations, the transistor is coming into use rapidly.

For the average consumer, portable transistor radios are being marketed by nearly all the large manufacturers, including RCA, Philco, Westinghouse, Regency, Zenith, and a number of others. In hearing aids, the transistor is supreme. In the more conventional home equipment—hi fi, television—the transistor invasion has barely begun. Thus far only one hi fi manufacturer is regularly making and selling a transistorized unit: Fisher has an excellent preamplifier which applies all of the transistor virtues: it is small, light, self-contained, and humless because it runs on batteries rather than on the alternating house current. The same firm, however, is continuing to make and sell its standard preamplifier built around vacuum tubes. The fact remains that the transistor still has some way to go before it can pull abreast of the vacuum tube.

Its future looks bright. As its ability as a circuit element improves, the transistor—gradually—will take over most of the positions now held by vacuum tubes in home equipment. Such equipment will then become smaller, longer-lived, cooler, and eventually cheaper. The vacuum tube has had more than forty years of intensive development and it is an extremely refined bit of magic. We will probably not see the end of it entirely for a long time, if ever. What is more likely is that the two kinds of electronic relay will share dominion over the immense and growing field called "electronics," each doing what it can do best.

the cole porter song book

32 of his greatest compositions



sung by the incomparable

ella fitzgerald

orchestral accompaniment by buddy bregman

Verve MGV-4001 Package of Two Twelve-Inch Long-Playing Records

Now at Your Dealer (9.96 suggested list price)

Verve Records

A PANORAMIC TRUE HIGH FIDELITY RECORD

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Recordings Reports: Jazz on LPs

PERFORMER, CONTENTS, DATA	REPORT
European Concert Recording by Ambassador Satch. Columbia CL 840, $3.98.	This was culled from several concerts given last fall by Louis Armstrong and his All Stars (Edmond Hall, T. Young, B. Kyle, A. Shaw, B. Deems) in Holland and Italy. Satchmo sounds a little more peppy than of late, and the texture of the band itself—which has not been much above a raggedy setting for Louis since Hines, Teagarden, and Catlett left—is improved by the presence of Hall. Barrett Deems is as feverishly sodden as ever. Ten standards.
2 x 2: Ruby Braff and Ellis Larkins. Vanguard VRS 8507, $4.98.	Ruby Braff and Ellis Larkins' second joint essay on trumpet and piano is not quite so successful as their first. Braff's dynamics are not as varied, which seems, in places, to throw the balance off, relegating Larkins to the role of an enthusiastic supporter instead of an equal. There is, however, much pure and lyrical fundamental jazz here. Twelve standards, all by Rodgers and Hart. Recommended.
Klook's Clique. Savoy MG 12065, $4.95.	Of principal note here is the propelling, suggestive rhythm section of Kenny Clarke, Wendell Marshall and Ronnie Ball (an English pianist whose solos show considerable development over his earlier work), and of less matter are the alto saxophone of John LaPorta, who plays like an academic Bird, and Donald Byrd, who is not given much space. The three originals are humdrum, and there are also three standards.
Little Jazz: Featuring Roy Eldridge. Clef MG C-683, $3.98.	All in all, this is probably the best work that Eldridge has yet put on records. He seems, these days, to be playing with even more tautness than of old—a striking development for a jazzman approaching his fifties—and with, too, as many ideas as ever. Occasionally, though, his work appears studied rather than spontaneous, as if he *had* to create that abrupt, volcanic force that used to be second nature. The Oscar Peterson trio, plus Buddy Rich, is in attendance, and there are eight standards, including a beautiful "If I Had You," which has, in its final release and the coda, a classic trumpet statement. First-rate.
Ellingtonia 56. Norgran MG N-1055, $3.98.	One side of this features the Ellington band as it was a few months ago, plus Johnny Hodges and Billy Strayhorn on piano. The other is a small group (Nance, L. Brown, Hodges, Hamilton, Carney, Woode, Woodyard, Strayhorn). The former is extremely uneven, dissolving in places to bleary trumpet battles and fossilized riffs. The small band, however, has much of the lift and play of earlier Ellington small groups, and there is a particularly attractive Strayhorn tune, "Snibor," as well as a long, rolling, elephantine blues, where everyone solos with force and feeling.
The Art Farmer Quintet. Prestige LP 7017, $4.98.	This is an excellent example of what is wrong with much modern small-band jazz. All the men here (Farmer, Gigi Gryce, Duke Jordan, Addison Farmer, Philly Joe Jones) are accomplished technicians, and at least one is a talented composer-arranger. The materials (six originals) are well thought out and good use is made of extended structures—44, 46, and 56 bar choruses, polyrythms, and wide harmonic patterns. Finally, there is a lot of gusto in the soloing and the polished ensemble work. But, somehow, the music seems to glide by on ping pong balls, to have an almost desparately sophisticated quality, as if this were the first and last record these men could ever make. Ira Gitler claims in the notes that this is swing and subtlety in perfect balance. He is right; jazz, however, is more than that. It is also an emotional music and swing, no matter how subtle, can be metronomic.
Drummer Man: Gene Krupa and His Orchestra. Verve MG V-2008, $3.98.	Norman Granz, like Hollywood, likes to patch up old chestnuts. Here, he has assembled a fine big band with such as J. J. Johnson, J. Cleveland, D. McKenna, A. Saachs, etc., and reunited in front of it Roy Eldridge and Anita O'Day in things like "Let Me Off Uptown," "Rockin' Chair," and "After You've Gone." Eldridge is in towering form, and Miss O'Day sounds as good as ever, if a little tricky in places. But, when all the rumpus is done, the old versions (especially "Fish Market," which had a magnificent Sandy Williams solo), unaffected as they were, are still the best. Twelve standards.
The Middle Road: Jimmy McPartland and His Orchestra. Jazztone J-1227, $3.85.	A neo-dixieland session that did not, unfortunately, jell. McPartland is joined by Mrs. McP., Bill Stegmeyer (who did the porous arrangements), Bud Freeman, Vic Dickenson, Joe Morello, and Milt Hinton. Everyone sounds a little jumpy, with the exception of Dickenson and Freeman, and the predominant use of public domain materials on the record is pretty cheapskate, as well as musically enervating. Eleven standards.
The Jazz Messengers. Vols. 1 & 2, Blue Note BLP 1507, 1508. $4.98 each.	Both these LP's were made one night last fall at the Café Bohemia in New York, and as such are remarkably cohesive. In the group were K. Dorham, H. Mobely, H. Silver, D. Watkins, and A. Blakey. Silver is the most impressive. Mobley, a hard-bop tenor saxaphonist, is given too much space, and Dorham is a decent facsimile of the Davis-Gillespie school. Peculiarly enough, the group as a whole has a rough, surging texture not at all unlike that of the old Hot Five. Five originals and five standards.
Mel Powell Out On a Limb. Vanguard VRS 8506, $4.98.	Mel Powell has never been a satisfactory pianist since his re-entry into jazz. One trouble may be that his recent classical studies keep popping up in undigested lumps in his solos, which, as a result, have a nervous, spiky feeling about them. On one side he has done the arrangements and written two originals for a seven-piece group, including such as Peanuts Hucko, N. Caiazza, and B. Donaldson. The results are inoffensive, rather spiritless mid-Forties small-band jazz. The second side is a relaxed conversation between Powell (two sides are mostly piano), Ruby Braff, Skeeter Best, Oscar Pettiford, and B. Donaldson. Ten standards and two originals.
Dixieland, My Dixieland: The Rampart Street Paraders. Columbia CL 785, $3.98.	The Paraders are a hefty, middle-aged group which includes M. Matlock, E. Miller, S. Wrightsman, J. Rushton, P. Stephens, N. Fatool, G. Van Eps, C. Hurley, and A. Lincoln. When they are not using "heads," the ensembles have a pleasant, always polished metallic quality to them, and the solos—particularly those of Matlock and Miller—are always of interest. Eight standards, including a Weisenheimer "Chinatown."
Both Sides of Tony Scott: The Tony Scott Quartet. Victor LPM 1268, $3.98.	*On this excellent record, Tony Scott, the best of the modern clarinettists, plays, on four slow* ballads, with M. Lowe, S. Wilson, and T. Kotick, and on one slow ballad and three uptempo numbers with D. Garcia, O. Johnson, and M. Hinton. The ballad sides have a gentle, touching quality that perhaps only Irving Fazola could have duplicated, and the uptempo things are striding but carefully structured things that show Scott at his glancing, controlled best. He has, all through this record, a warmth and conviction that few jazz clarinettists have ever possessed. Listen, for example, to the way "You and I" moves from a tender, legato opening to a quietly stomping end. Everyone plays well, with Johnson outstanding. Six standards and two originals. —WHITNEY BALLIETT.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Celluloid to Vinylite: The Hollywood LPs

THE SATURDAY REVIEW has asked Richard Debnam, man-about-advertising and musical-comedy aficionado, to survey the field of LPs derived from movie soundtracks. Since the days when Warner Brothers first took to sound Hollywood and the record companies have operated on highly profitable mutual-assistance pacts. Fortunately, not every film musical has been regarded as fit for discal reproduction, and the LP industry appears to have exercised commendable judgment and restraint where trafficking in Hollywood by-products is concerned. Much of this output is able to stand on its own feet, without the allure of stereophony or the blandishments of screen sirens. On the other hand, several albums will only serve to revive old memories of movies that are, happily, bygone.

A STAR IS BORN *(H. Arlen and I. Gershwin):* Just as the motion picture was outstanding, so is this soundtrack of "A Star Is Born." Judy Garland knows how to caress a musical phrase that, when over, leaves you limp. Warner Brothers gathered some of the music world's top flight talent in Harold Arlen, Ira Gershwin and Ray Heindorf for this project. Hits like "The Man That Got Away," "Gotta Have Me Go With You," "Someone at Last" make this one of the most worthwhile film recordings ever. BL-1201, $5.95.

AN AMERICAN IN PARIS *(G. Gershwin and I. Gershwin):* M-G-M should be proud in presenting once again the unforgettable music of the great G. Gershwin. Songs like "Love Is Here To Stay," "I Got Rhythm"—both sung by Gene Kelly—are really from Mr. Gershwin's top drawer. This album also includes the "American In Paris" ballet music. The musical direction is handled by the capable Johnny Green, G. Guetary and others. M-G-M E93, $3.98.

ANNIE GET YOUR GUN *(I. Berlin):* The fabulous gun-swingin' romance of Annie and Frank Butler can be heard on this soundtrack album M-G-M E-509. This score is freely adapted from the Broadway hit show. Some of this unforgettable score which will be around for quite a spell: "They Say It's Wonderful," "The Girl That I Marry," "Doin' What Comes Naturally," and of course "There's No Business Like Show Business." Betty Hutton as Annie is good but tends sometimes to try a little too hard. Howard Keel and others. $3.98.

ANYTHING GOES *(C. Porter, New Songs by S. Cahn and J. Van Heusen):* First of all, this recording is not D'Wunderbar. One would expect a better presentation of Cole Porter's witty songs than presented on this Decca album starring Bing Crosby, Donald O'Connor, Mitzi Gaynor and Jeanmaire. Songs which have become standard are loosely woven on this soundtrack, and, let's face it, Mr. Porter deserves better. DL-8318, $3.98.

BANDWAGON *(H. Dietz and A. Schwartz):* A flair for showmanship is put forth in the original soundtrack of this notable M-G-M motion picture. There is a song for everyone among "Dancing in the Dark," "Louisiana Hayride," "I Love Louisa," and the lively "A Shine on Your Shoes," with Fred Astaire. The M-G-M studio orchestra is conducted by Adolph Deutsch. M-G-M-3051, $4.98.

THE BELLE OF NEW YORK *(H. Warren, J. Mercer):* Two of the best tunesmiths in the business collaborated on the score for this musical which starred Fred Astaire. In addition to "Oops," a novelty tune which Astaire handles with great ease, it includes "Bachelor Dinner Song" and "When I'm Out with Belle of New York." $3.98.

THE BENNY GOODMAN STORY: Owing to the span of music made famous by B.G., Decca Records deemed it necessary to put this soundtrack on the market in two volumes—both twelve-inch discs. Volume number one—DL 8252, features fox trots and volume number two DL 8253 offers the B. Goodman trio and quartet. Some of the all time greats that can be heard are: "Avalon," "Jersey Bounce," "Let's Dance," "Stompin' at the Savoy," and many, many more, all a pleasure to the ear. Each record $3.98.

BRIGADOON *(A. J. Lerner—F. Loewe):* M-G-M records bring us the score from the motion-picture version of the longrun show presented on Broadway in 1947. Gene Kelly sings the lead handled on Broadway by David Brooks. The original cast recording, Victor LOC 1001, $4.98, offers a better recording of this fine unforgettable score. However, the sound track has a finer orchestra conducted by Johnny Green, also the appealing voice of Carole Richards, in "Waitin' for My Dearie."

CALL ME MADAM *(I. Berlin):* Twentieth Century-Fox has turned one of Broadway's best musicals into one of the best efforts in film musicals. Retaining the very successful score, Decca has recorded this original soundtrack with taste, and Miss Merman's voice sounds sensational. She and Mr. Berlin do very well by one another on this recording. Other talented people who may be heard are Donald O'Connor and George Sanders. DL-5465, $2.98.

CARMEN JONES *(Georges Bizet):* From the original soundtrack of the CinemaScope film RCA Victor presents Oscar Hammerstein II's "Carmen Jones," with the voices of LeVern Hutcheson, Marilynn Horne, Marvin Hayes, Broc Peters, Pearl Bailey, and Olga James, in a jazzed-up version of Bizet's renowned opera. Both the "original cast" recording (Decca 8021 $4.98) and the soundtrack from the movie (LM-1881, $4.98) are exciting.

CAROUSEL *(Rodgers and Hammerstein):* From the very start of the "Carousel Waltz" to the last note of the Finale, this soundtrack recording is handsomely presented by Capitol records (W-694, $4.98). This recording has an excellent cast with Gordon MacRae, Shirley Jones, and Barbara Ruick. Alfred Newman conducts the orchestra.

THE COURT JESTER *(S. Fine and S. Cahn):* Danny Kaye, the past master of fast tongue-work, puts his talent to good use with the help of an echo chamber and various other recording tricks. Whenever Kaye is going at a breakneck speed this recording is entertaining. The songs are adequate but not outstanding, the sound is very good. Decca 8212, $3.98.

DEEP IN MY HEART *(S. Romberg):* Most of the songs are from Romberg's string of successful operettas and musicals. Some of the personalities heard are Jane Powell, Vic Damone, Gene Kelly and Rosemary Clooney, to mention only a few. The highlight has Helen Traubel and Jose Ferrer in a comedy duet entitled "Leg of Mutton." M-G-M E3153, $6.95.

EASTER PARADE *(I. Berlin):* "Easter Parade" includes ten unforgettable songs by Irving Berlin as they are sung in the memorable movie which starred Judy Garland and Fred Astaire. Also featured are Ann Miller and Peter Lawford, the former turning in a rendition of "Shaking the Blues Away" which is a thrill in itself. A very entertaining album. M-G-M E-502, $3.98.

THE EDDY DUCHIN STORY: This soundtrack recording of the E.D. Story has Carmen Cavallaro serving "a la carte" the piano story of the late Eddie Duchin. Decca DL-8289, $3.98.

EVERYTHING I HAVE IS YOURS *(J. Green, others):* Marge and Gower Champion share honors on this M-G-M soundtrack record. The only song which will be familiar is the title song sung by a young lady well known to practically everyone—Monica Lewis. Side II offers the soundtrack from the charming "Lili." M-G-M calls it a double-feature disc (E 187, $3.98).

GENTLEMEN PREFER BLONDES *(J. Styne, L. Robin, H. Carmichael and H. Adamson):* Twentieth Century-Fox and M-G-M records have modernized the story and score, turning one of Broadway's biggest hits into a run of the mill soundtrack (M-G-M E-208, $2.98). The spark and gaiety of the original score are absent on the film version with Marilyn Monroe and Jane Russell.

THE GLENN MILLER STORY: This soundtrack recording from the movie boasts such favorites as "Tuxedo Junction," "St. Louis Blues March," and "String of Pearls" to mention a few.. Two selections on this disc by Louis Armstrong and the All Stars are not from the soundtrack—"Basin Street Blues and "Otchi- Tchnor-Ni-Ya." The orchestra is conducted by Joseph Gershenson, Marvelous sound (DL-8226 $3.98).

GOOD NEWS *(H. Martin, Edens Blane, Henderson, others):* "Good News" presents a variety of sparkling tunes. Some of the songs from the original score also appear on this M-G-M soundtrack recording (E504, $3.98). The songs which may be heard from the original Broadway production are: "Lucky in Love," "The Best Things in Life Are Free," "Ladies Man," "Just Imagine," the wonderful "Varsity Drag," and the title song "Good News." Additions to the score are "The French Lesson" and "Pass That Peace Pipe." June Allyson, Peter Lawford, Pat Marshall and Joan McCracken add to the listening thrills.

HANS CHRISTIAN ANDERSEN *(F. Loesser):* This collection of songs gathers together an endless contingent of talents. Danny Kaye exhibits his inexhaustible talents in his interpretation of the attractive Frank Loesser score. Among the songs are: "Anywhere I Wander" and "Wonderful Copenhagen." (Decca DL-5433, $2.98).

HIT THE DECK *(V. Youmans, L. Robin, C. Grey and I. Caesar):* M-G-M's soundtrack of "Hit the Deck" bubbles with some of the late Vincent Youmans's most memorable songs. Among the performers are Jane Powell, Vic Damone, Ann Miller, and Debbie Reynolds. In the love ballad department there is "More Than You Know" sung by Tony Martin. The M-G-M studio orchestra is conducted by George Stoll. (E-3163, $4.98).

I LOVE MELVIN *(Mack Gordon—Josef Murrow):* Strange as it may seem, none of this music ever made the "big time," but some very simple tunes are presented in fine style by George Stoll and the M-G-M studio orchestra and chorus. Pats on the backs to Donald O'Connor and Debbie Reynolds for their excellent contributions. (E-190, $3.98).

IT'S ALWAYS FAIR WEATHER *(A. Previn, A. Green, B. Green):* An entertaining album starring Gene Kelly, Dan Dailey and the wonderful Dolores Gray. Miss Gray knows how to sell a song, as her interpretation of "Thanks A Lot, But No Thanks" demonstrates. (MGM-3241, $4.98).

KISMET *(A. Borodin, R. Wright and G. Forrest):* The poetic music of Alexander Borodin has been freely adapted by Messrs. Robert Wright and G. Forrest. Featuring Howard Keel, Dolores Gray, Vic Damone, and Ann Blyth. André Previn conducts the studio orchestra and chorus. (E-3281, $3.98).

KISS ME KATE *(Cole Porter):* Kathryn Grayson (as Kate) and Howard Keel (as her high-spirited husband) perform with magnificent vitality. The songs are well known to all and will be enjoyed even more on this record. A salute also to Ann Miller in "Too Darn Hot," "Why Can't You Behave," and "Tom, Dick or Harry." André Previn and the M-G-M studio orchestra contribute to a great recording. (M-G-M E-3077, $4.98).

LADY AND THE TRAMP *(Sonny Burk—Peggy Lee):* Those who have seen "Lady and the Tramp" will probably enjoy this record more than those who haven't. Children will love Peggy Lee for her singing of her own songs, though adults may tire of its juvenile tendencies. (Decca DL-5557, $2.98).

LILI *(Bronislau Kaper):* The dream world of Lili and the puppets may be relived on this

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

M-G-M soundtrack record from the Leslie Caron movie. E-187, $2.98.

LOVE ME OR LEAVE ME *(Berlin, Hart, Rodgers, Donaldson, and others):* During the course of this recording Doris Day sings ten songs made famous by Ruth Etting and two new songs composed for the movie. Among the old favorites are "Shaking The Blues Away," "Ten Cents a Dance," "At Sundown," "It All Depends On You," and "Mean to Me." (CL 710, $3.95).

LOVELY TO LOOK AT *(Jerome Kern, Otto A. Harbach):* "Lovely to Look At" is based on "Roberta," which brought to the public eye stars like Bob Hope and Fred MacMurray. The soundtrack stars Howard Keel and Kathryn Grayson. The music has probably been better sung on previous recordings, but "Yesterdays," "Smoke Gets in Your Eyes," "The Touch of Your Hands" are some of Broadway's most beautiful songs. (E 150, $3.98).

OKLAHOMA *(Rodgers and Hammerstein):* "Oh what a beautiful recordin" (Capitol SAO-595, $5.95). The bright singing cast is headed by Gordon MacRae and Shirley Jones, Gloria Grahame, and a vibrant chorus. Even if you have a previous recording of this pioneer show, you will want this soundtrack as well.

THE PIRATE *(C. Porter):* "The Pirate" brings to record fans an exciting album of Cole Porter music, with Judy Garland and Gene Kelly as the principals. The unforgettable "Love of My Life" provides Miss Garland with meaty material. (E-21, $3.98).

ROYAL WEDDING *(B. Lane and Alan Jay Lerner):* The songs supplied by B. Lane and A. J. Lerner make this recording a treat for anyone. Fred Astaire contributes much in two numbers "Every Night at Seven" and "I Left My Hat in Haiti," Jane Powell sings two pleasant ballads: "Too Late Now" and "Open Your Eyes," and together they sing "How Could You Believe Me When I Said I Loved You, When You Know I've Been a Liar All My Life." (E-543, $2.98).

SERENADE: This poorly recorded soundtrack of Mario Lanza's latest effort falls short of entertainment. Works by Puccini, R. Strauss, Verdi, Schubert, and others are offered. Met. singers Lucia Albanese and Jean Fenn deserve better support than they receive here (RCA Victor LM-1996, $3.98).

SEVEN BRIDES FOR SEVEN BROTHERS *(J. Mercer and G. de Paul):* Some of the grandest songs in quite a spell are offered here by Jane Powell and Howard Keel. Together, they and the six brides and six brothers sing "Lament," "Sobbin' Women," "When You're in Love," and others.

SHOW BOAT *(Jerome Kern and Oscar Hammerstein II):* M-G-M-'s screen version of an American classic brought together Kathryn Grayson, Ava Gardner and Howard Keel. Not much magic, however. (M-G-M E-559, $3.98). Columbia records has a very appealing version with Carol Bruce, Jan Clayton and Charles Fredricks. (ML-4058, $4.98).

SINGIN' IN THE RAIN *(A. Freed and N. H. Brown):* The fabulous I-don't-care days of the vamps and flappers are brought back here. Gene Kelly surpasses himself in the title song, while Debbie Reynolds and Donald O'Connor charm us with some bright and bouncing singing. Good listening for any kind of weather. (M-G-M E-113, $3.98).

SUMMER STOCK *(H. Warren and M. Gordon and H. Arlen):* Highlights of this gay soundtrack with Gene Kelly and Judy Garland are "Get Happy" (the best version to date), "If You Feel Like Singing, Sing," and "Happy Harvest," among others. Johnny Green and the M-G-M studio orchestra perform well. (E-5192, $3.98).

THERE'S NO BUSINESS LIKE SHOW BUSINESS *(Irving Berlin):* Ethel Merman, Donald O'Connor, Dan Dailey and others perform some of Berlin's best material including "Play A Simple Melody," "A Man Chases A Girl," "Heat Wave" and "Alexander's Rag Time Band." Decca DL-8091, $3.98.

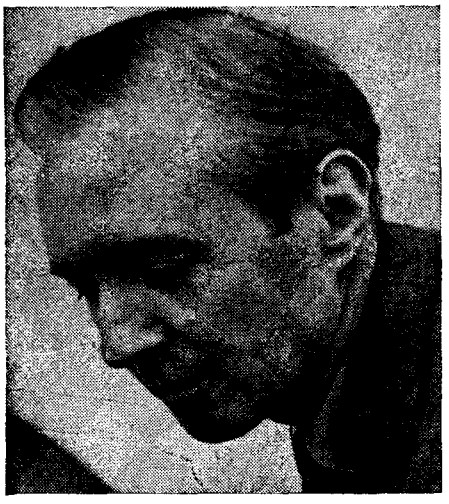
THREE LITTLE WORDS *(Kalmar and Ruby):* "Three Little Words" features old timers like: "Who's Sorry Now?," "Where Did You Get That Girl?" and "I Wanna Be Loved By You," the last sung by Helen Kane. Among the featured players are Fred Astaire and Red Skelton. (E-516, $2.98).

THREE SAILORS AND A GIRL *(Sammy Cahn and Sammy Fain):* Gordon MacRae has the limelight with "You're But Oh So Right" and "Face to Face," sharing with Jane Powell "There Must Be A Reason" and "My Heart Is A Singing Heart." (Capitol L-485, $2.98).

TILL THE CLOUDS ROLL BY *(J. Kern):* "Look for the Silver Lining," "Leave It to Jane," "Who," and other enduring popular works of Jerome Kern—one of America's most beloved composers—are sung by Judy Garland, Lena Horne, June Allyson, and Tony Martin among others. (M-G-M E-501, $2.98).

TONIGHT WE SING: Heard in this Victor album are episodes starring Ezio Pinza, Roberta Peters, and Jan Peerce. Playing the role of Chaliapin in the film, Pinza sings the coronation and death scenes from Moussorgsky's "Boris Godounoff." Roberta Peters sings excerpts from La Traviata," "Madame Butterfly," and "Faust" with Pinza and tenor Jan Peerce. (LM-7016, $3.98).

WORDS AND MUSIC *(Rodgers and Hart):* Heading a brilliant cast are Lena Horne, singing "The Lady is a Tramp," June Allyson who sings "Thou Swell," Betty Garrett singing "There's A Small Hotel," Mickey Rooney doing "Manhattan," Judy Garland on "I Wish I Were in Love Again," and Ann Sothern singing "Where's That Rainbow" (M-G-M E-505, $2.98). —RICHARD DEBNAM.



Jacques Barzun: Jukebox to Tanglewood.

Music in Our Midst

THROUGH the window, even as this is being written, come the mingled bleatings of a recorder ensemble playing in the settlement house out back. A butcher on the corner cuts up meat all day to the accompaniment of Brahms and Vivaldi, blasting from a fifteen-inch speaker mounted over the deep-freeze chest. (Recently I swapped two Haydn symphonies for one of his steaks—a bit of barter that Haydn would have been the first to appreciate.) On the next block a noisy establishment dispenses intoxicating jazz and beverages. One of my upstairs neighbors, a young literatus who works as a stock clerk, has taught himself the guitar; "Lowland Sea" and other plaintive ditties float down from time to time.

In his latest book, **"Music in American Life"** (Doubleday, $2.75), Jacques Barzun attempts to show how such varicolored threads form a patterned fabric. It is a slim volume of only 112 pages, and it can do little more than skim across the vast and varied field that extends "from the jukebox to Tanglewood." Yet it touches on several dozen facets of the new musical culture that has come into being, Mr. Barzun finds, "because the environment is permeated in a new way with music." Machines have played the major part in this evolution (the author succumbs to the temptation of calling it a revolution), but he also notes healthy signs of a play-it-yourself revival, and "musicianship can arise anywhere." Hence the recorder flutings—"a fad," writes Mr. Barzun, but also a stimulus to further musical exploration. Hence the plaintive ballad singer and the 25,000 other guitarists in New York alone who strum "accompaniments to their own renderings of folk tunes, thereby entertaining not only themselves but their friends." They and the ubiquitous accordionists "supply the folk orchestra." As for the hi-fi butcher, he reflects "an increasing resistance to words"—like most of us, he is so sick of hearing people talk that he takes refuge in pulling a blanket of music over his ears. And over in the jazz cafe, Mr. Barzun also detects escapism: syncopated relief from mechanized nerves, sex dreamery, primitivism and "the excitement that precedes narcosis." Jazz, for all its pleasures, "is more symptom and pastime than unperishable utterance."

The function of music in America, Mr. Barzun suggests, is largely therapeutic. Doctor Musicus has taken on the case of an overburdened society which, fifty years ago, had been too busy working to heed his ministrations. That view perhaps accounts for the rather clinical tone of the book—and it leaves room for considerable argument. As in such fine works as "Berlioz and the Romantic Century," Mr. Barzun's writing is studded with many shrewd perceptions and stimulating insights, but the subject deserves reporting in far greater depth. Though intended only as a piece of personal testimony, his account relies too heavily on random statistics and on what the author has observed "quivering under my own eyes." It is precisely the quiver and the bounce, the beat and the shimmy, which fail to emerge in these pages. A writer who regards the juke-box as a symbol, "though it has never occurred to me to activate a juke-box," lacks more than a nickel's worth of experience when it comes to charting the musical pulse of America. —F. V. G.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Personal History

Continued from page 21

the book deals at considerable length with the cloissone worlds of, among other places, Peking, Washington, and Paris in the *fin de siecle* years when the author's imperious father represented his Tsar in those capitals, it is not unmindful of the collapse of those worlds and of their frosted way of life. The Revolution reduced the Countess, her husband, and their two young sons to impecuniousness. Her resilience, which endows her chronicle with a splendor of sorts, makes it clear whence derives Oleg's and Igor's refusal to be pushed around.

As memoirs of this genre go, "Never a Dull Moment" does not come off at all discreditably. While somewhat less racy than Miss Elsa Maxwell's *apologia pro vita sua,* it is, I think, incomparably more prepossessing than such women's magazines' distillations as the Duchess's drivel and Miss Joan Crawford's own version of Clarissa Harlowe and of Bertha, the Sewing Machine Girl. For one thing, the Countess's story is not an unsuspenseful one.

For another, it is written with a certain Dresden-china gracefulness. Moreover, it has considerable charm and, in the passages about her childhood in Peking, where she served as interpreter for her father, a curiously affecting quality. I do wish though that the Countess had been a little bitchier. She, after all, had big game to set her sights on, while her Igor, by contrast, must meet a daily deadline with a column about the cafe socialites who infest the world his mother never made. —GEORGE FRAZIER.

ASCENT TO HOLINESS: When, after donning the first of her white veils, the little Marchesa Alessandra di Rudini received her first communion she experienced an unearthly happiness that never ceased to fire her memory. She was to lose her faith early, but she could never extinguish the longing for direct union with God, and it is this story which is inspiringly told by Lucy Prario in **"Three White Veils for Sandra"** (Farrar, Straus & Cudahy, $3.50). En-

—From "Never a Dull Moment.

Marguerite at four—"considerable charm."

dowed with beauty, wealth, and social position, Sandra had many distinguished suitors, among them Russia's Grand Duke Sergio. But the seventeen-year-old girl insisted on spiritual affinity in a husband and found its approximation in the studious Marchese Marcello da Guarda. With her marriage veil came affection, if not the love that her passionate nature craved. After her husband's death she sought, in desert safaris and in the study of the Church Fathers, surcease from her inner restlessness.

The faith that she strove to regain eluded her. In time she became the mistress of the poet Gabriele D'Annunzio, neglecting her two sons and defying Europe's highest society. She reveled in the mad horseback rides, in profligate spending, and in the irresponsible expansion of stables and kennels. But bailiffs and morphine shocked the dreamer out of her dream. Gradually she conquered the drug addiction, and pride of intellect slowly gave place to faith. After living a life of prayer and monastic austerity Sandra took the third of her white veils. She became Sister Mary of Jesus in the partly-built Carmelite convent at Paray-le-Monial.

When the Prioress died she was elected to succeed her, and after completing the convent she founded another at Valenciennes and a third on the hill of Montmartre in Paris. "One must live one's life and one's love in the manner of the strong," the ascetic Sandra counseled her nuns. In her biography Lucy Prario subordinates outward drama to the interior processes of spiritualization, tracing the tempering of a proud and wilful spirit to its fulfilment.

—ANN F. WOLFE.

LITERARY I.Q. ANSWERS

1. "Marmion" (Scott). 2. "Maud Muller" (Whittier). 3. "Recessional" (Kipling). 4. "The Tiger" (Blake). 5. "The Building of the Ship" (Longfellow). 6. "The Cradle of the Deep" (Emma Willard). 7. "Kubla Khan" (Coleridge). 8. "The Eagle" (Tennyson). 9. "To Helen" (Poe). 10. "L'Allegro" (Milton).

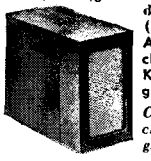
WHEREVER YOU GO TAKE MUSIC WITH THE FAMOUS

Libertyphone

HIGH-FIDELITY PORTABLE

With These Great Features:

• Record Compensator • Custom designed amplifier, with built-in preamplifier • Collaro record changer with G-E Variable reluctance pickup • 2 Hi-Fi speakers • DIAMOND needle (for 33⅓ and 45 rpm—sapphire for 78's) Wonderful for travel or home use (weighs only 32 lbs.)



Airplane cloth finish..... $149.50

Kalistron—black, gray, ivory, brown..... $169.50

Come in—or write for free brochure. Mail and phone orders given prompt attention.

450 MADISON AVE. AT 50TH ST., N. Y.
975 MADISON AVE. AT 76TH (Hotel Carlyle) N. Y.
795 MADISON AVENUE AT 67TH ST., N. Y.
228 EAST POST ROAD, WHITE PLAINS, N. Y.

LIBERTY Music Shops

LIBERTY Music Shops

YOUR HOME IN OILS

Enjoy the prestige and beauty of your own home excitingly painted in vibrant oils. NOT A MERE COPY but an artist's dramatic impression in full color.

Certain to be one of your most prized possessions.

16" x 20" canvas ready for framing **$19.50** POSTPAID

Enclose snapshot and give color notes

ARTISTS STUDIOS P.O. BOX 214, HATBORO, PA.

The *real man* behind America's most colorful backwoods legend

DAVID CROCKETT

THE MAN AND THE LEGEND

By JAMES ATKINS SHACKFORD

Edited by John B. Shackford $6.00

At your bookseller's or

UNIVERSITY OF NORTH CAROLINA PRESS, Chapel Hill

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKED FOR TRAVEL

The Old Man and the Cement

HONOLULU.

WE'VE BEEN sitting under a Hawaiian moon with Mr. Henry J. Kaiser, a gentleman who has made Liberty ships, cement, landing craft, automobiles, and who is now hard at work remaking the Honolulu coastline. Mr. Kaiser, who was wearing a shiny white suit with vertical black stripes, a black shirt, a white tie with horizontal black strips, black shoes with white tops, and a clean-shaven head, looked like an elderly version of Yul Brynner playing the King of Siam in store-clothes.

Mr. Kaiser's arrival in the Hawaiian Islands a few years back has had an impact somewhat akin to the landing here of Captain Cook in 1778. He has built a hotel of 220 rooms; will add another 100 rooms to it; has built a beach 2,000 feet long; has plans for putting up a skyscraping hotel alongside his present structure, which is known as Hawaiian Village; has another scheme for putting up a complete resort on an island that does not exist but which Mr. Kaiser expects to dredge from the sea.

I asked him what had gotten him interested in Hawaii and he said, "I think that anything that interests the people is what interests me." I asked how a man with his background had gotten into the hotel business at this stage of his career, and he allowed that hotels were only part of his business. "We've got a backlog of $700,000,000 in construction orders," he said. "We're producing our first cars in Buenos Aires. We're putting up a plant in Colombia. We'll go into Brazil."

Despite the variety and the magnitude of these enterprises, it is his Hawaiian hotel venture that has Kaiser bouncing. It is touch-and-go whether his architects can keep up with his construction chiefs. "Just draw in where the outlets go," he'll tell an architect, "we're gonna pour that wall tomorrow." As things stand now his 220 rooms are divided into a reproduction of a real Hawaiian village and groups of modern two- and three-decker units that overlook the sea.

His old-style Hawaiian huts are covered with thatch woven by Samoans whom Kaiser brought down from the Mormon colony at Laie on Windward Oahu. The thatch is sprayed with fireproofing. To get to his hut, the hotel guest can stroll a jungle path which is covered by a bamboo frame and a clear plastic roofing to shelter him from the rain. A veritable rainforest grows on either side, thick with sago palms, opi leaves, ti leaves, panex hedge, tree ferns, bird of paradise plants, banana fronds, and orchids. Pale lavender hibiscus climb the hut walls, yellow plumeria perfumes the porch, gargoylish Tiki gods carved out of whole tree-trunks lurk in the jungle, and at night the whole place is lighted by the fierce glow of luau torches all fed by gas piped from underground lines.

Whether it is dancing or dredging it is Kaiser who makes the decision. In the early stages of construction his architect had wanted a pool at the edge of the dining area. Kaiser wanted a dance floor. The result? The pool, one of the five tucked away in the Kaiser jungles, is covered at night by a dance floor which slides into oblivion during the day. There is rumbling on the island that Kaiser is raiding hotels and night spots of their best performing talent. Says he of his entertainment, "I got this production going now. They sing 'Some Enchanted Evening,' see, and then swing into a couple of bars of 'Bali H'ai.' It's so exciting, Christ, the musicians play over their heads all the time because they love it. And the people. They wouldn't let 'em off the stage last night."

Since his location is just beyond the limits of Waikiki, Kaiser's property had no beach. To build one he had to blast coral and rock and then cart sand in from Waianae, twenty-four miles away. The strand took 30,000 cubic yards of sand, or 3,000 truckloads. Of the cost Kaiser says, "About, let's see, about $100,000 . . . no, it was more than that. I think it cost about $250,000."

SINCE a Territorial law requires that all beach fronting on the sea is open to the public, all of Hawaii will benefit from Kaiser's riviera, which he has named after Duke Kahanamoku, Hawaii's famed Olympic swimmer, now sheriff of Honolulu. But to reserve part of the beach for guests of Hawaiian Village, Kaiser also built a lagoon behind the strip, put an island in the middle for decoration, erected his modern units on the interior shore of the lagoon. A guest need only slide open the Japanese style doors of his quarters and step from room right onto a private beach.

Moving the earth is not an impossible notion to Henry J. Kaiser. "Once I was building a levee down on the Mississippi," he recalls. "There isn't anything like it the way it rained. The foreman said to me, 'We can't finish the job.' So I got out on a caterpillar myself wading through the mud all the way. 'Don't you see all that mud?' the foreman asked me. I told him, 'No, I'm looking up at the sky. All I can see is the sun.'

"Well, they told me I couldn't put in that beach, just like they told me I couldn't make cars, or that I couldn't make steel. Hell, my associates told me I couldn't make cement. Well, we got a beach now and we've just discovered that we have surfing better than Waikiki, and we've got swimming with no coral."

In the early days of his career there was plenty

—*Galloway.*

Kamehameha I—"in view a hyperbolic parabola of Polynesian design."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of coral in Kaiser's sea. He started out in the photography business in Florida. "Had a shop in Miami, another in Daytona, one in Palm Beach, and a counter in Nassau. That was fifty-four years ago. I'm seventy-four today. I made portraits. I made landscapes for the Florida East Coast Railway. I took pictures of the landscapes and I tried to sell them to the tourists but nobody would buy them like they were. So I stuck in some palm trees where there weren't any growing. I made nature look better, and I sold 'em like hot cakes. And then I quit. It was false. So I went out to Spokane. I wanted to get to the West. I went in the construction business out there in 1924."

HAWAII travelmen say that Kaiser doesn't intend to miss in Hawaii. They quote him as recalling how he came early to Palm Springs, California, found it dusty, dry, its tourist potential poor. He hadn't thought much of Miami either. They say he says now that, having missed in Palm Springs, one of California's fanciest resorts, and then having missed in Miami, he doesn't intend to miss in Hawaii.

He had planned to link forces with Conrad Hilton to build a twenty-two story hotel alongside his Hawaiian Village. But Hilton, who stayed at Matson's Royal Hawaiian instead of Kaiser's Hawaiian Village when he came here to survey the deal, didn't see eye to eye with Henry J. The romance cooled. Now the plans call for a seventeen-story hotel to be built by Kaiser and to be managed by Western Hotels, which runs the Hawaiian Village. Hilton, who once vowed he would never get into the resort hotel business, is still not completely out of the booming Hawaiian picture. Both he and Clint Murchison have Hawaii hotel ideas.

In 1955 alone 1,200 hotel rooms were added on Honolulu's famed Waikiki Beach. Another 200 rooms will be added this year, 100 of them by Kaiser and another 100 in the Waikikian, a hotel which will be marked by a strange building known as a "hyperbolic parabola of Polynesian design."

What Hawaii is getting ready for is the anticipated rush of 1959 when the jets arrive. By that time, too, Matson will have three more ships in service, one exclusively for the West Coast to Honolulu run. In the meantime bookings are already up between 20 and 25 per cent over last year. United Airlines, which will put its DC-8 jets into immediate Honolulu to California service when they are delivered in four years, will make the run across the 2,150 miles of sea in four and a

"BUON VIAGGIO"
with NCB
TRAVELERS CHECKS

It's "Buon Viaggio"—"good traveling", throughout the world, in Italy or Ithaca with First National City Bank Travelers Checks. They're spendable as cash everywhere; but unlike loose cash, their full value is immediately refunded if the checks are lost or stolen. Carried by travelers for over half a century, this handy travel currency is "great for going places." Only $1 per $100.

Buy them at your bank

FIRST NATIONAL CITY BANK TRAVELERS CHECKS

Backed by The First National City Bank of New York
Member Federal Deposit Insurance Corporation

Freighter Voyages

TRAVEL THE COMFORTABLE LEISURELY WAY. BE ONE OF AN INTIMATE SHIPS COMPANY ON A VOYAGE OF ADVENTURE AND ROMANCE. VISIT JAPAN, MANILA, HONG KONG, SEE RIO DE JANEIRO, MONTEVIDEO AND BUENOS AIRES. SPOTLESS CHEERFUL NORWEGIAN SHIPS. LUXURIOUS CABINS WITH PRIVATE BATH OR SHOWERS. TASTEFUL MEALS—SMORGASBORD. COURTEOUS ENGLISH SPEAKING OFFICERS AND STEWARDESSES FOR REAL SATISFACTION. NOTHING EQUALS FREIGHTER TRAVEL. ENJOY THE BEST

ASK YOUR TRAVEL AGENT OR WRITE

IVARAN Lines

STOCKARD STEAMSHIP CORPORATION General Agents
17 BATTERY PLACE NEW YORK 4, N. Y.

GREEK ISLAND CRUISE
August 23-September 2

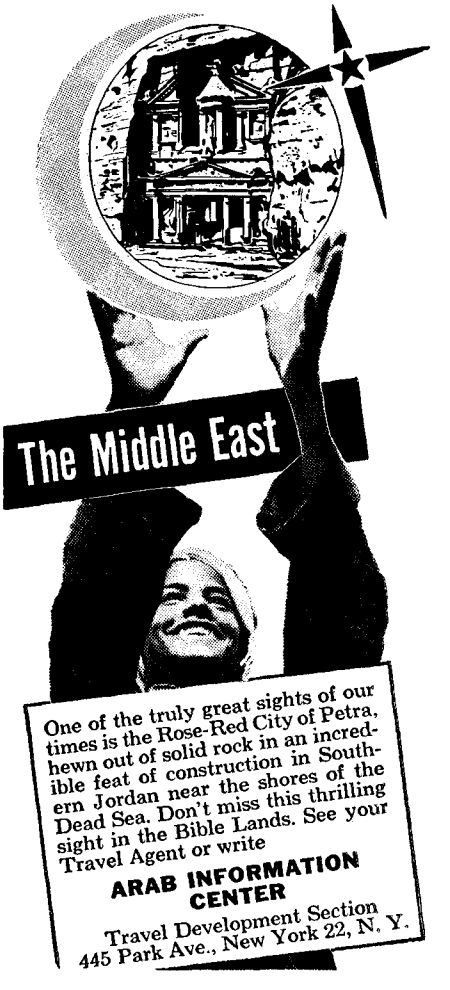
Crete, Santorin, Rhodes, Cos, Patmos, Delos, Tenos, Myconos, Aegina.

Distinguished Leadership
William B. Dinsmoor, Louis E. Lord

Denys Page, Gertrude Smith
James S. Constantine, Cruise Director

For full information write

BUREAU of UNIVERSITY TRAVEL
13 Boyd Street Newton, Mass.



One of the truly great sights of our times is the Rose-Red City of Petra, hewn out of solid rock in an incredible feat of construction in Southern Jordan near the shores of the Dead Sea. Don't miss this thrilling sight in the Bible Lands. See your Travel Agent or write

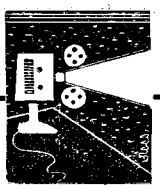
ARAB INFORMATION CENTER
Travel Development Section
445 Park Ave., New York 22, N. Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

half to five hours. United is currently operating DC-7 service. The speed of its present planes (eight and a half hours) has influenced United to take off its berths. "The time is too short," a United stewardess was saying the other day. "By the time the passengers come on here and have a drink and get dinner an hour or two are gone. Then we'd have to get them up an hour before arrival. It just wouldn't be worth it to give them a berth." As things stand United keeps its Hawaii-bound passengers happy with Aloha lounges to wait in on both coasts, with in-flight meals of squab and wild rice, preceded by a four-ounce belt of whisky.

By the time United sends its first jets out from the West Coast, each carrying between 100 and 125 passengers, Kaiser may be well under way with his most fanciful project, Magic Island. Having run plumb out of ocean front, Kaiser's Magic Island project calls for pumping up a whole island out of the sea. He estimates its cost at $200,000,000, its rooms at 10,000. Does he feel there will be a call for that many rooms? "We'll have to have that by 1967," he says. "I don't think even then we'll approach the potential. We'll have to have that by 1967 according to the rate we're going now. People want the feel of the South Pacific. Why, yesterday I ordered 100 tree ferns just for the rooms alone."

How about that guilty feeling that made him move West in 1924? Does he feel that a $200,000,000 island pumped from the sea or a 2,000-foot beach built from scratch is tampering with nature? "Hell, we're just taking the coral that God made and increasing the depth of it. That's not false. You only reproduce what God did." He swept an expansive arm across the terrace of the Hotel Halekulani, in front of its cocktail lounge called the House Without a Key, where he was enjoying a vodka on the rocks. The Pacific was placid in the gray-blue of eventide, and there was a light-hued layer that ran across the line of the horizon. The palms in the foreground rustled ever so slightly and the mynah birds were quiet in the old hau tree. "Show me anyone else who builds these things and makes these colors," he said. "Live with Him for awhile and you'll be all right." Then he got up and pulled down the jacket of his white silk suit with the vertical black stripes. "I feel great," he said, and he danced a little jig. Later that night I saw him in the dark shadows of a plush new Waikiki restaurant. Piano music was tinkling through the room playing "South Sea Island Magic," and Kaiser was tapping out the beat with his fingers on the white tablecloth. —HORACE SUTTON.



IDEAS ON FILM

Hot Weather Again

IN DEFERENCE to the season, we turn this month to recent 16mm productions which glorify and perpetuate the wonders of nature, the offerings listed below being considerably better than average, for one reason or another:

MOUNT RAINIER NATIONAL PARK (22 min., color). This is one of those surprises, seemingly out of the nowhere, which takes an interesting but ordinary subject and creates from it a highly informative and absorbing film. The first section of the film considers the natural beauty of the Northwest wilderness—melting snows, mosses, buds and flowers, fresh green woods, chipmunks, deer, cascades of running water, and quiet lakes reflecting the towering mountain peak. The voice of a ranger-naturalist tells about the camping and fishing facilities of the park; later a ranger discusses fire prevention and mountain climbing regulations. A final section of the film takes the trip up with a group of young climbers, first as they register and check their equipment before the ascent, then as they make their slow way up the snowy rise. The views are all quite lovely. Even more important, the film moves and is moving; narration (kept to an appropriate minimum) is straightforward and pleasing. The film was directed by Juel Lange, and is distributed by Olympic Film Distributors, Box 186, Bremerton, Washington.

COTTONTAIL (50 min., color). You may remember having read in this column last year exuberant praises for a film called "Bobwhite Through the Year." Here we go again with a second film made by the same people, and nearly every bit as wonderful. The story of the cottontail rabbit family can be summed up in the fact that its playful members are the constant prey of man and beast. Everyone, it seems, will be better off if farmers and hunters see that brushpiles are left as cover for the protection of some of the rabbits. Even with these natural aids a cottontail's life is mainly a series of narrow escapes, concluded almost inevitably by his becoming someone's repast. The film is completely realistic and revealing about it all. As the producer says, it was made for education, not for amusement. For this reason you may find in the film some things which you wish were not so; and you are equally apt to find them in life. The film was produced, directed, and photographed by Charles W. Schwartz, with the technical assistance of his wife, Elizabeth Schwartz, and of writer Werner O. Nagel. The photography and editing are decidedly superior; the commentary seemed more pedestrian and draggy than necessary. "Cottontail" is a definitive study, and a first-rate film for any adult audience. Prints may be purchased from the office of the film's sponsor—the Missouri Conservation Commission, Information Section, Monroe Building, Jefferson City, Missouri.

WILDERNESS DAY (28 min., color). A two-man canoe outing in the Quetico-Superior region along the Minnesota Ontario border provides the framework for an adventure in the true wilderness, without benefit of picnic park or hot-dog stand. The film stresses the importance of precautions for personal safety and of keeping these rare wilderness areas alive and unmarred. In addition it tells and shows a lot about the proper techniques of camping, cooking, traveling, and enjoying. For those who are not likely to embark upon so energetic a vacation the film is a relaxing introduction to places otherwise inaccessible. To others who look forward to making excursions of this kind, the film is a first-rate lesson in the simple existence out-of-doors. It is one of a series to be directed and photographed by Roy Dale Sanders, through a grant of the Hill Family Foundation. As a direct statement regarding a subject of public concern, this film is one that other foundations might take into consideration when they are sponsoring their various productions. For information about sales and loan, contact the Agricultural Extension Division, University of Minnesota, Farm Campus, St. Paul, Minnesota—or the Minnesota Foundation, 305 Wilder Building, St. Paul, Minnesota.

THE COLOR OF LIFE (24 min., color or black-and-white). Of all living plants the most majestic and mysterious are the native and cultivated trees which inhabit the earth. Trees, and particularly the maple, are used in this film to illustrate the growth processes of all plants. Focal point of the mystery lies within the green leaf, in itself the most important living thing in the world. Precisely animated cross-sections of the leaf show how its minute chemical factories create food for itself and nearly all other living things. Although intended primarily as an educational film, it does digress into lovely episodes of forest spring and autumn which with the addition of many fine time-lapse sequences make it an entertaining film as well. In short, it is the sort of educational film that one is apt to learn from. A quiet narration voice, pleasant music, and fine clear photography make it even more appropriate to recommend to all audiences. The film won this year's Golden Reel award in the category of science. Produced by the National Film Board of Canada, the film is distributed for purchase by its New York office at 630 Fifth Avenue; rentals are handled by Contemporary Films at 13 East 37th Street, New York 16, N. Y., and by William M. Dennis Film Libraries, 2506½ West Seventh Street, Los Angeles 57, California.

RICHES OF THE EARTH (17 min., color or black-and-white). Photography and animation are again combined to reveal some of nature's secrets. This film delves into Canada's geologic past, indicating how and where her natural resources were formed and buried. The art work (directed by Colin Low) is particularly attractive; but the rest of the film seemed slow to me, and the commentary at times was inexcusably overblown. For school use the film is probably more lively than the ordinary classroom production, but it is apt to be less appealing to just-plain-audiences who want to enjoy looking, listening, and learning a little. Produced by the National Film Board of Canada, and distributed as indicated for the film above.

TREE PORTRAITS (21 min., color). William Harlow, who at Syracuse University has written and taught a great deal about plant life in the eastern states, has recently come forward as one of the country's most dedicated nature photographers. In this film he shows some characteristics of a few of the ninety native trees of New York State, beginning with the evergreens (white pine, hemlock, spruce, balsam fir, and white cedar) and turning to the broadleaf trees (dogwood, varieties of oak and maple). Samples of buds and leaves are shown, as well as flowers in time-lapse growth movement. The film concludes with samples of a leaf collection and picturesque shots of autumn foliage colors. Too much material has been crowded into the film to suit my taste, and I found the narration voice and music very much below an acceptable standard. However, the film did win a Golden Reel award this year (as did one of Mr. Harlow's plant-life films last year). It was entered in the category of Natural Sciences for Junior and Senior High School use. Available for purchase (and free loan use within New York State) from the College of Forestry, State University of New York, Syracuse 10, New York; rentals can be made through the Syracuse University Film Library, Syracuse 10, N. Y.

GRAY GULL THE HUNTER (18 min.) Arne Sucksdorff's film of bird life on a bleak island in the Baltic is dominated by the clarity and beauty of every single shot and by the unrelenting motif of the survival-of-the-fittest theme. Stora Karlse is the island, a lonely place where only a few flowers grow among the rocky crevices. Despite the film's title, the film is primarily concerned with the strange birds known as murres (also called guillemots) who inhabit the place in summer. The slightly pointed single eggs of these sea birds are laid on unadorned rock, easy targets for the robber gulls who break and eat them while parent birds stand by without a gesture of protest. Life does go on, despite the high mortality. As the last fledgling dives for a safe landing into the water the remaining murres, young and old, gather to begin another mysterious winter in the sea. Although this is not the best of the newly acquired Sucksdorff films, it is more powerful, less adorned, and equally compelling. Distributed for rental and purchase by Encyclopaedia Britannica Films, 1125 Central Avenue, Wilmette, Illinois.

THE BEAR AND THE HUNTER (11 min.) A more than usual amount of story-line and planned

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

camera work characterizes this Sucksdorff short. Beginning on a still snowy spring evening in the north, we witness the struggle for life as a small owl hunts a wood mouse only to have it snatched almost from under her by a bear recently arisen from his winter lair. Signs of spring appear in the morning's warming sun. Buds swell, jaybirds nest, and grouse carry on their courting ritual. A young boy, son of Anund the hunter, raises his bow and arrow to hit one of the birds, when suddenly the bear appears over the hill. Everything runs from the path of the bear. The boy runs home to tell his father. Anund the hunter sets out on skis with his dog and rifle to kill the great bear whose meat and fur will help feed and clothe his family in the coming year. But even after being scented by the dog the bear proves too elusive and powerful an enemy for Anund and returns to the forest still its master. The film's music and narration are pleasing, but as usual the richest part of the film is the photographic clarity and detail. Available for rental and purchase from Encyclopaedia Britannica Films, at the address given above.

PEOPLE OF THE REINDEER (18 min.) This is the only one of the Sucksdorff films that has been around in the U.S. on 16mm for some while. Known previously as "The Wind from the West," it tells the story of a Lapland boy who must remain at home with the schoolchildren while the grown-ups (excepting the old people) take the annual northern trek with their reindeer for the summer. In class Nils dreams that he goes to the mountains, as his grandparents might have done, caring for the reindeer herd and listening to the loving voice of the west wind. In the dream he is merely himself, dressed in native costume, a small boy imagining himself performing as an adult. It is an absolutely charming film. Available for rental and purchase from Encyclopaedia Britannica Films, at the address given above.

AUDUBON THE NATURALIST (11 min., color). What starts off as a fine idea for an educational film ends up as a rather inadequately organized production, with some commendable features. A few facts about the life of the famous naturalist and the American wilderness in which he worked open the film, which is primarily a series of camera studies of Audubon's well-known paintings of birds and animals. The pictures themselves are reproduced with some feeling and meaning; but the narration and voice are not engaging. The subject is one that could make the basis for a fine film, but it would need more patient consideration than it appears to have gotten in this film. Produced and distributed by Photo Library, Inc., 19 East 57th Street, New York 22, N.Y.

AUSABLE CHASM (14 min., color). Although it is little more than a typical tourist film, there are some interesting shots here of sandstone formations, trees, and plant life—not to mention the river itself—as a college science class visits the site and explores the area for interesting geophysical and biological phenomena. Available free of charge from Association Films, 347 Madison Avenue, New York 17, N.Y.

BLUE ICE (30 min., color). Somewhat off the beaten track, if it's out-doors adventure you're after, is this film record of the 1954 voyage of the *Kista Dan* with the Australian Antarctic Expedition to the Macquarie and Heard Islands. As the ship plows through what is called "blue" ice (where the thickness is between thirty and forty inches) a bevy of penguins follows in its wake diving joyfully into the open water and "porpoising" up and down with boundless glee. If a sequence of this kind had appeared as part of an entertainment film one would have had to assume that the penquins were under contract; here they seem to be natural, if accomplished, comedians. The rest of the film is not so amusing, but it is a more than enjoyable record of the various activities that take place on an expedition of this kind. Available for purchase and rental from the Australian News & Information Bureau, 630 Fifth Avenue, New York 20, N.Y.

NOTES: The Flaherty Seminar takes place this summer from August 21 to 30. As last year, the meetings will be held under the auspices of the Flaherty Foundation, and will include study sessions on all the films made by Robert Flaherty, as well as talks and film showings by a number of outstanding guest speakers. Tuition is $75 for the ten-day session; room and board is arranged at nearby inns for moderate cost. Application for admission to the seminar should be addressed to Mrs. Frances Flaherty, c/o Flaherty Foundation, R.F.D. 1, Brattleboro, Vermont. Film-lovers who also love the out-of-doors will find this a wonderful study-vacation, stimulating and inspiring and lots of fun too. —CECILE STARR.

Working on Wall Street

By May Swenson

WHAT'S left of the sunset's water blood
settles between the slabs of Wall Street.
Winter rubs the sky bruise-blue as flesh.
We head down into the subway, glad
the cars are padded with bodies so we
keep warm. Emptied from tall closets
where we work, on the day's shelves
reached by elevators, the heap of us,
pressed by iron sides, dives forward under
the city: parcels shipped out in a trunk.

The train climbs from its cut to the trestle.
Sunset's gone. Those slabs across the murky
river have shrunk to figurines, reflecting
the blush of neon—a dainty tableau, all
pink, on the dresser-top of Manhattan—
eclipsed as we sink into the tunnel, and
the train drops and flattens for the long
bore under Brooklyn.

Night is a hiatus hardly real. Tomorrow
this double rut of steel will racket us back
to the uprights of the city—we packages
in the trade made day after day. We'll tumble
out of hatches on The Street, to be met by
swags of wind that scupper off those roofs,
their upper windows blood-filled by the sun.
Delivered into lobbies, clapped into up-going
cages, sorted to our compartments, we'll be
stamped once more for our wages.

SEE EUROPE THIS FALL

with

Homer Page—Photo Journalist

EUROPE FOR 54 DAYS (By Ship)
OR 44 DAYS (By Air)

Visit England, Belgium, Holland, Germany, Austria, Lichtenstein, All Italy, Switzerland, San Marino, Monaco, France.

Departures on Cunard Line Aug. 18 or by air Aug. 24. Cabin Class on ship $1567 or Tourist Class, air, $1690.90.
(All inclusive with first class hotels throughout)

Write or Phone for Booklet "SR"

EMBASSY TOURS

1472 Broadway (42 ST.), N. Y. 36, N. Y.
Tel: OXford 5-2121

5 LAKES
5,500 ACRES
SKY HIGH in the WHITE MOUNTAINS

Lake TARLETON Club

Pike • New Hampshire

Home of the Famous
WHITE MOUNTAINS'
FESTIVAL *of the* 7 ARTS
July 5th to 16th

Magnificent 18-Hole Golf Course • 2 Putting Courses • Tennis • Boating • Swimming • Water-Skiing Fishing • Dancing • Famed Cuisine

Reservations: Walter Jacobs
PIKE, NEW HAMPSHIRE
or Your favorite Travel Agent
NEW YORK: FL 7-7632

THE SINNER BELOVED
A NOVEL OF THE LIFE AND TIMES OF HOSEA THE PROPHET
BY DR. PHILLIPS ENDECOTT OSGOOD
"absorbingly interesting . . ."
—**Agnes Sligh Turnbull**
"deeply sensitive . . ."
—**Rev. A. Powell Davies**
"Read it! . . ."—**Rev. Donald Harrington**
$3.50 at your bookstore, or order from
THE AMERICAN PRESS
489 Fifth Ave., NYC

Why pay to get your manuscript published?

If your book has unusual merits and substantial sales possibilities it need not be subsidized. We'll report on your manuscript frankly, promptly, and at no cost. Peabody Press, 2162 Florida Avenue, Washington 8, D. C.

YOU CAN PUBLISH YOUR BOOK

Almost 2000 authors—most of them new—have had their books published, promoted and distributed through our unique plan. No matter what type of book you've written—fiction, poetry, biography, religious—we can help you. Send for our free illustrated brochure, "We Can Publish Your Book".

EXPOSITION PRESS | Dept. SR-88
386 FOURTH AVENUE, NEW YORK 16, NEW YORK
IN CALIFORNIA: 9172 SUNSET BLVD., HOLLYWOOD 46

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Library

Continued from page 16

cooperation with the Arkansas Library Commission, is conducting a project called "Operation Library." This program is fast gaining national attention which is due in a large measure to the interest and work of Cecil Edmonds of West Memphis. Mr. Edmonds says that the establishment and improvement of public libraries is "a natural" as an activity for such young men of action as the Jaycees. "I have never seen such a two-edged project," he says. All of the forty Jaycee clubs in Arkansas in the past year have contributed in some way to the improvement of public library service, ranging from gifts of books to conducting financial campaigns.

• Montana can take a bow for Mrs. Robert Herrig of Libby, who is completing a two-year term as chairman of the Libraries Division, Education Department, General Federation of Women's Clubs. In cooperation with the ALA Public Libraries Division, Mrs. Herrig has directed a "Know-Your-Library" campaign in all parts of the nation. This has been another cooperative effort to acquaint citizens with the advantages of good library service in every locality.

• Study and planning for library development is basic to wise library legislation, and in the past two years librarians and interested citizens have been engaged in these activities at both national and state levels. A subcommittee on library services of the National Book Committee, headed by Rudy Ruggles, a Chicago lawyer, began its work in the fall of 1955 by undertaking a survey of the present-day library situation. The National Association of State Libraries issued a statement, titled "The Role of the State Library," which redefines the objectives and functions of the various state library agencies. The ALA Public Libraries Division has completed the three-year project of restating national standards for public libraries. The House of Representatives of the 84th Congress has passed and sent to the Senate the Library Service Bill, which is designed to stimulate the states to extend public library services to rural areas now without such service or with inadequate service. This legislation has the bipartisan sponsorship of twenty-seven Representatives and sixteen Senators.

As a result of the possible passage of this Federal legislation the various state library extension agencies are formulating appropriate plans for the use of Federal funds in extending public library service. In 1955 several state legislatures passed measures leading to statewide studies of library services, which will be useful in making the most of Federal funds when they are available.

Fiction

Continued from page 25

the contrary, she possesses a voice unmistakably her own. She is one of the very few legitimate successors to E. T. Hoffmann, the early nineteenth-century master of the fantastic.

There has been one other writer of the fantastic, whose ambiguous and frightening parables have influenced an entire generation in Europe and America: Franz Kafka. And, undoubtedly, Miss Aichinger's most ambitious effort, the title story, "The Bound Man," is indebted to Kafka. It is a fable dismissing us with the feeling that we are cast out forever, that we would stay in bondage even if we could free ourselves; it always hints at more than it is willing to tell, and it is reported in a quiet, over-detailed manner. Yet Miss Aichinger succeeds where so many failed. She has used components which we might find in a Kafka story and fused them into something original. Furthermore, her range is wider and her imagination touches on motives which Kafka's anxiety would not let him attack. In her best efforts, such as "The Advertisement," "Angel in the Night," and "Story in the Mirror" (a virtuoso exercise in narrative technique), she strikes out into unknown territory.

None of these very short pieces have anything vague about them. The contrast between the morbidity of the themes and the intellectual lucidity with which they are told provides a special tension. But it is Miss Aichinger's skill with words that is most impressive. Her poetry is firmly harnessed to her plot line, her imagery is dazzling but not blinding. This reader, at least, was glad to discover that one or the other story betrayed a few weaknesses—it makes her performance more human. The translation by Eric Mosbacher does full justice to the original; the stories read as though they had been written in English.

MESSAGE FROM ABOVE: It has pleased the fancy of Philip Wylie in **"The Answer"** (Rinehart, $1.50) to describe the explosion of an American H-bomb (dropped from a plane, as in the current series of tests) which results in the death of an angel. The celestial being flutters down to a crash landing on an atoll, before the eyes of an astonished missionary's son, and expires. Word of this occurrence spreads with nearly the speed of light, confounds the high command, and precipitates a Cabinet crisis. To paraphrase an old wartime saying, there are no atheists left on the atolls.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Pretty much the same thing happens to the Russians when they set off H-bombs in Siberia. It wouldn't be fair to give you the message the angel is delivering, but I must confess that as far as I was concerned I found it an appalling anti-climax.

Wylie is going soft. He has recanted on Momism recently and now it's angels yet. It's brutal to carp about the structure of a fable, but this one is painfully weak within its premises, sweetness and light notwithstanding. The greatest question is just why Mr. Wylie's angels should be rushing so urgently, at just such times and just such places, to deliver a message which is to be found already delivered in the Gospels, minus the gimmicks and the saccharine, and which although tragically ignored most certainly has been neither lost nor forgotten. —EDMUND FULLER.

GAY TIMES IN GOLDFIELD: The focus of **"The Fortune Finders,"** by Jacquin Sanders (Appleton-Century-Crofts, $3.50), is the ramshackle boomtown of Goldfield, Nevada. Here in the autumn of 1903 the last gold rush of the twentieth century took place. Everything in and around Goldfield is heroic, even the odors. In the hotel dining room at nearby Tonopah, where caviar is served in soup bowls, expensive perfumes mingle with the personal aroma of a prospector who has slept in his clothes for two years. Into this souped-up atmosphere comes Zeb Hawkins, a young Vermonter with a consuming urge to become a storekeeper. Zeb gets his store, as well as an Indian wife, a bullet through his ear, and one-twentieth of a gold mine. Mr. Sanders makes Zeb's adventures into a picaresque novel that is a superior blend of burlesque and melodrama—alternately humorous and moving, and at all times hugely entertaining. —MARTIN LEVIN.

TENSE TIME IN TEXAS: **"The Hope Of Refuge,"** a first novel by Sikes Johnson (Little, Brown, $3.50), depicts a few hours in the life of a man about to be run out of a West Texas town. Caliche, Texas, population 500, is a gaunt, ugly hamlet standing in the midst of a mesquite Sahara, but Hamp Taylor, manager of the local lumberyard, has found a good life there. The trouble is that Hamp's wife, Tamara, is Russian-born, and as Caliche's leading citizen puts it, ". . . the people here jest don't like foreigners, aliens." Hamp's thoughts, action, and reminiscences while awaiting the arrival of a vigilance committee form the basis for what is really an extended short story —compact, terse, and written by Mr. Johnson with much color and sensitivity. —M. L.

GENTLE, SENTIMENTAL INSPIRATION: As a novelist Elizabeth Goudge is a sort of latter-day Louisa M. Alcott, transported from Concord to an English cathedral town. For her new novel, **"The Rosemary Tree"** (Coward-McCann, $3.95), she has chosen the lovely English village of Belmaray, complete with manor house and vicarage. To Belmaray comes Michael Stone, a young man with an unhappy past, and here he finds a woman with an unhappy present—none other than the girl he had cruelly jilted on the eve of their wedding some dozen or so years before and who has since married John Wentworth, Vicar of Belmaray. The Vicar is an absent-minded, otherworldly Don Quixote, afflicted with a really impressive sense of personal inadequacy. His wife, Daphne, is everything opposite: a self-centered, ambitious ex-actress who resents what she considers the drabness of her life and who is far from appreciative of her husband's bumbling saintliness, a quality the author does her level best to make engaging. There is, as any experienced reader might foresee, the ex-nanny of the Wentworth family, old Harriet, now bedridden and dependent but observing and understanding everything with native wisdom and shrewdness. There is eccentric Great-aunt Maria, also aged and wise, who lives in the manor house, of which John is the squire and the impoverished owner. There is the sinister headmistress of the school to which John's three daughters go, and on her staff the dyspeptic, migrainish Miss Giles and young Mary O'Hara, the headmistress's red-haired Irish niece.

The plot of the story pursues as leisurely a pace as does the little river which winds through Belmaray, and it involves the working out of a number of problems. Some benign, intangible influence begins to affect these people: the knightly past that pervades the manor house and the omnipresent religion which John serves bring about their inevitable transformation. As a result Daphne forgives Michael and learns to appreciate her husband. John's self-confidence is thereby restored. Michael conquers the fears and shadows of his past and falls in love with Mary, who overcomes her fiery temper and is kind to spiteful Miss Giles, who in turn blossoms under this warmth, loses her bad temper, and takes a new lease on life. Great-aunt Maria sees the future of the beloved manor house assured (it will not be sold to some crass real-estate dealer but will shelter a religious order). And old Harriet closes the book, as she began it, with observant homely wisdom.

—SARA HENDERSON HAY.

Poetry

Continued from page 27

English on the same page. Rexroth states that with few exceptions the translations are literal. Certainly they appear to be faithful in spirit as well as conceit, conveying that combination of economy, poignancy, and immediacy which one has come to associate with Japanese poetry at its height or, to a lesser degree, with the Greek "Anthology."

Few other literatures exist, and these, like the Amerindian or the Eskimo, are generally oral, where the rapport between the inner and outer worlds is so perfectly conceived and expressed:

> The deer on pine mountain
> Where there are no falling leaves,
> Knows the coming of autumn
> Only by the sound of his own voice.

These poems are, despite their minor keys and seeming delicacy, concentrated, intense, and sturdily constructed. While their decorative qualities are pleasing, their degree of passion may be overwhelming and not infrequently embarrassing to some, for our Western culture has relegated the right to give oneself away so spontaneously and completely—in art as in life—to adolescents or to our Romantic past.

Over the past decade, belatedly, Kenneth Rexroth's reputation has risen steadily, and this present anthology, which combines his critical acumen and rare sensibility to such magnificent advantage, will deservedly add to his stature.

—DACHINE RAINER.

A NEUTRAL PLATTER: Edwin Rolfe's last book of poems, **"Permit Me Refuge"** (California Quarterly, $3), opens agreeably enough with "A Dedication," which promises "the equivocal catch of a long voyage, / part land-, part sea-won; half accident, half choice." With Odyssean doughtiness the poem admits, "And if, all my Penelopes, there's little you recognize, / blame time, not me. . . . It's the world that's altered. Look, and you shall find / my singular faith and all my old companions at my side." But even as one expects Odyssean delights one meets instead, as in Whitman Whitman's worst critics "Many an Outcast," a copy of the eagerly proclaim him to be, abstractly embracing the abstract weak of an abstract world. Yet the next poem, "Bequest," seems to pick up again as it urges "young rejoicers, jesters, poets" to "be proud . . . of the rich

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

lore of your art" and to celebrate "the dawn's light on the first squad of sentries," particular days and seasons: "these are the things that live in men longest. . . ." But the hopes thus prompted promptly collapse. "Catalogue of *I*," dimly recalling the Homeric in Whitman, fails that Whitman, most Whitman and Homeric not in the looseness of his would-be vast embrace as in the frequent grip of precision of his eye and word on particular things. After calling the role of comrades, from "the Alicante orphan, the widow in Madrid," to "those who die in fields, mines, factories, / more numerous than those who fall in war," Rolfe admits:

> Yet I am he as well: the soldier, the recruit,
> he who fights, falls, runs, wins, dies,
> and fights again. Not he who causes war
> or welcomes, profits by it. I am the everywhere
> everyman of the thousand tongues and eyes
> and billion always dying deathless brothers.

And we see that this is indeed—for poetry as for mankind—the defeat of numbers. Plainly this singer is rather "No-man" (scarcely Odysseus exclaiming his name before monsters, even gods!); the recruit, it would seem, is felt no more clearly, lovingly, than "he who causes war. . . ."

A Spanish Civil War veteran, Rolfe obviously sought to live his principles. Yet if these poems be testimony that war was Troy for him no more than the world he desired resembled rocky little Ithaca. Odysseus was returning to a world he knew, the world he began with, so belonged to. But for Rolfe all there was, all he had, was "my singular faith," his Ithaca, a utopian dream of a simpler, purer world which helped to eclipse his own.

The kindest thing that I can say for Rolfe as a poet is that he gives me the feeling, unlike some others apparently never "tempted" by poetry's siren voices, that he successfully resisted poetry, this out of a notion of duty to our day's burning needs. But Rolfe failed or refused to realize that poets like Milton and Marvell, whom he makes clear he admires, seldom sacrificed poetry to manifesto alone; rather they knew poetry in its great art as one of the main accesses to and of truth. —T. WEISS.

The Fourth Consensus

Continued from page 12

much of life upon this earth in a matter of weeks.

▶ *Following Stalin's death and the development of the nuclear stalemate, new Soviet leaders have seized the political, economic, and ideological initiative by launching a program to isolate us from the peoples and natural wealth of Asia and Africa, and ultimately from South America and even Europe, and thereby to strangle our military and economic capacity.*

▶ *Liberal democracy, the ultimate triumph of which Western leaders since the seventeenth century have taken for granted, is thus mortally challenged by a new social and political order that bids persuasively for the favor of mankind with dynamic new techniques of education, ideology, and technology.*

▶ *Our reaction to this global challenge has been such that 38 per cent of the people questioned in a recent Calcutta poll selected the United States as the nation most likely to start World War III, while only 2 per cent selected the Soviet Union and 1 per cent the Peoples Republic of China.*

WE MAY expect, then, that any new majority-minority political grouping will develop around a different interpretation of America's relations with the rest of the world. The majority in both parties which has supported our foreign policies over the past fifteen years has thus far largely conceived of them as a series of arrangements which will fend off the aggressive and intrusive forces in the world outside and leave us free to work out our own American destiny in our own way. Implicit in such a concept is the persistent conviction that foreign affairs, except when war is imminent, are largely a marginal consideration.

If we are to strengthen our national security, expand our influence, and play the role in world affairs for which our history has prepared us, in the face of the political, economic, and ideological challenge which is now being generated by Moscow, we shall need to consider our relations with the world from a far broader perspective. Out of this broader perspective we must hope that a new majority consensus will emerge which recognizes the fact that we live in a world that is a *community* and which is prepared responsibly to support policies flowing from that premise. If this consensus fails to develop for want of communication or effective leadership or inadequate political organization or for whatever reason, or if it develops too late to be effective, the implications for our own and for future generations of Americans are not at all pleasant to contemplate.

Yet an increasing group of articulate and thoughtful observers holds that if the adoption of the difficult and more positive "community" approach to our present global dilemma is dependent on the workings of the democratic process in America and elsewhere we must despair of it. The inherent characteristics of democratic government, they insist, make it impossible for nations so governed to choose the hard course. Those in power, in order to maintain their positions, must continuously cater to the domestic interests and whims of a fragile and shifting numerical majority. Inevitably these interests, even in critial periods such as this, will reflect short-term needs and desires which cannot be adjusted responsibly to long-term objectives.

With this dark and pessimistic view of the futures of free societies I must dissent. I do not, of course, assume their continued success and growth. But I wholeheartedly deny the inevitability of their failure. I believe that our future now, as in the past, will be largely what we make it. Obviously the forces which now challenge us are far more formidable than any our predecessors knew. Yet this does not alter the basic premise; it simply means that the task ahead is that much harder and the outcome that much more decisive.

It is not the failure of our democratic form of government as such, here or elsewhere in the West, that accounts for the present narrow approach to foreign policy which is at bottom the disease that worries so many observers. It is the failure of our American leadership in political life and out of it to recognize the requirements of our fast-changing world, to use our democratic techniques to help form a new consensus appropriate to the new challenge, and to call convincingly on the moral resources of our people.

That men do respond to the summons of moral as well as material interest is most clearly illustrated in the character of the New Deal itself. It has become fashionable in some quar-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—*Scott Long, in* The Minneapolis Tribune.

"Wait! Let's Start All Over Again."

ters to regard the 1930s as a sordid period, when every economic and pressure group except big business was invited to have a hand in converting Uncle Sam into Santa Claus, so that its material wants might be satisfied in one way or another out of the Federal treasury.

Some Democrats lent color to this view by the stridency of their own appeals to particular economic or cultural groups. And some Republicans, once in power, have seemed to assume that the one way to stay there is to regard the electorate as so many blocs of votes waiting to be bought by the highest bidder.

I believe that this reaction misconceives the essential quality of the New Deal and the springs of its success. Even those who opposed it most ardently must remember it now, however sadly, as a period of immense enthusiasm and hope. It represented among other things the expansion of the American community to include not only businessmen and farmers but Negroes, workers, immigrants, the old, the sick, and the unemployed.

The trigger that released the enormous energies of those days was far more complex and deep-rooted than the thinly disguised glee of various pressure groups at finding their place at the public trough. Both in Washington and throughout the country men believed that they were engaged together in an endeavor to fashion a more just social order than they had theretofore known, and in that belief they found a sense of dedication and fulfilment and their country achieved a great national purpose—the conquering of poverty and the expansion of the American Dream to include everyone.

I believe that a redefinition of America's national purpose in the revolutionary age through which we are living is not only overdue but that, once articulated, it will elicit a deeply felt nationwide response which will cut across party lines.

During World War I our role in world affairs was defined by Woodrow Wilson and translated through a series of eloquent speeches into the kind of national purpose which is so lacking today. Americans in all walks of life responded with a dedication and understanding that startled most professional politicians and sent waves of excitement and anticipation into the most remote corners of the world.

The war was fought and won to "end all wars," to "make the world safe for democracy," to assure the right of self-determination regardless of a man's race or color. People caught a glimpse of something shining, and they reacted with a new faith in their country, their future, and their reason for being. Here was power in a new and profoundly important sense. That the opportunity was lost through bitter partisanship, unrealistic short-term hopes, and general political ineptness does not alter this essential point.

OUR reaction to World War II was in sharp contrast. Here our national purpose was clear, businesslike, and largely uninspired: to defeat the Japanese and the Germans, to destroy the Nazi hierarchy, and to get back again to our normal ways. When Churchill in the House of Commons said that the principles of the Atlantic Charter did not apply to Asia and Africa there was scarcely a voice raised in protest throughout the entire Western world.

It was argued persuasively then, as now, that the time had come to get back to solid earth, to drop unattainable objectives, and to accept our imperfect world for what it is. This may be so, but I do not believe it; for such negativism flies in the face of human aspirations and our own long history of creative political growth in pursuit of freedom, as well as the ideological realities of the present world struggle.

The American people, I deeply believe, want something more than mere survival or even a quick and easy plan to destroy our adversaries. Indeed, every time they have been offered some national, responsible, higher sense of purpose they have grasped it and understood it.

The Marshall Plan, at least when it was first announced, was not proposed to the American people as simply another exercise in Maginot wall-building. On the contrary, it was presented as a genuine attempt to treat the world we live in, or at least the nations of the Atlantic Basin which are historically and culturally closest to us, as a *community*.

And this program almost alone among our postwar foreign-policy activities evoked a sense of commitment and excitement in the nation at large. This, I think, can be attributed to the fact that it did open up, however briefly, a new view of our relation to and place in the world. Despite the fact that subsequent events obscured this initial conception, and may even be said to have diverted the plan from its original purposes, it has never quite lost in the public mind the sense of satisfaction and even excitement which surrounded its birth.

In the administration of the Marshall Plan, with its many leaders from business, there is also, I think, an illustration of how the make-up of the new majority supporting a more adequate American response to the world crisis may cut across the lines of the present political grouping. Indeed, since 1940 and the Battle of Britain foreign-policy discussions have disclosed a large number of businessmen taking positions which reflect a keen awareness of the close relation between the future prosperity and security of America and developments on distant continents. What I firmly believe to be a growing but still unrecognizable and largely inarticulate consensus on foreign policy cutting across party lines is further illustrated with a kind of poignant clarity for me by the political situation in my own state of Connecticut. Fairfield County in the southwestern corner consistently runs up fearsome Republican majorities. Hartford County is the Democratic stronghold. Statewide election results often tend to be decided by a kind of battle between these two areas. Yet on questions of foreign affairs, and in particular on the kinds of issues we have been dealing with here, I can vouch from per-

—*Marcus in* The New York Times.

"Tea for Two."

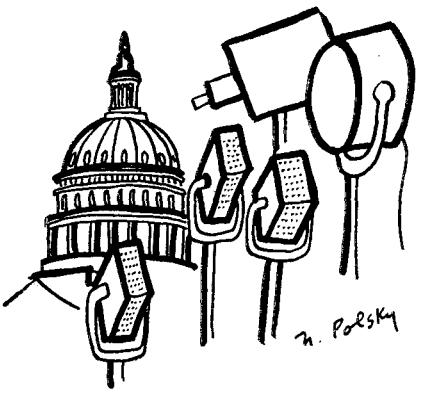
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

sonal experience that the sentiment in these two counties is remarkably similar.

Whatever the make-up and orientation of the new consensus which the present situation seems so urgently to demand, one thing is certain: it cannot ignore domestic needs in the interest of a new-found harmony. Indeed, our analysis has shown us that no new consensus could survive that failed to include the positions won by its predecessor. A new majority that supported any weakening of the consensus born in the 1930s and consummated in the postwar years, which calls on our government to assume responsibility for a broad minimum of economic health and vigor throughout our society, would soon cease to be a majority. Some of the groups as yet "underprivileged" economically or in terms of social status dissent from an increasing national emphasis on economic and political concerns abroad. There may also be resistance from some people of old American stock and of moderate means whose sense of economic and social security has been challenged by the rise of vigorous newcomers whose families came more recently from Europe; similarly, from those who maintain unreasoning resistance to the ideal of equal rights for all regardless of race or color.

It is hard to see how the young students who chanted "Keep 'Bama white" through the streets of Tuscaloosa, for instance, could join in a political consensus which seeks a comprehensive basis for cooperation and understanding with the new nationalist forces in Asia and Africa, as well as with the older nations of Europe and South America. It is also significant to note that although the South on the whole has remained true to its free-trading tradition, debates on the Reciprocal Trade Agreement Act in the last session of Congress showed some Southern opposition to tariff reduction, reflecting the new and not yet fully developed industrial growth of this region.

ANY new grouping that is really adequate to the world challenge is almost certain at many points to cut across existing party lines and the narrower interests now reflected in them. Because of deep-seated political habits, organization, and laws, which protect the position of the two established parties against newcomers, the emergence of a new political party as the Republican Party developed in 1856 seems out of the question, except perhaps in the spiritual as well as material upheaval that might develop out of a nuclear war. Therefore, the new majority will almost certainly be



based on one of the existing parties, as on two of the three previous occasions in our history when a new consensus was forged from established political groups.

Yet each of the existing parties has its own peculiar handicaps growing out of the nature of its internal divisions, its traditions, and the variety of positions it has previously taken. The irrelevance of most of the run-of-the-mill 1956 election arguments to the global challenge which I have described illustrates the changes that eventually may be required before either party can establish itself securely as the political representative of a new majority squarely based on a new concensus.

I hope I may not appear unduly partisan if I express the belief that the Democratic Party is in the best position to meet these new requirements. Yet I cannot argue that this is a foregone conclusion. It may be worthwhile, for a moment, to examine some of the rigidities in each party which may interfere with the necessary adaptations.

The Democratic Party, as Dean Acheson has pointed out, bore the responsibility for the conduct of foreign affairs during the period in which our present policies were formulated. I think it is now generally conceded that in these last decades the party has thus performed a worthy service. Moreover, in its appointment of many leading Republicans to administrative and policy positions dealing with foreign affairs it revealed a remarkable and early sensitivity to the very factors which are bringing about the new consensus.

But policy formulation involves responsibility; responsibility involves defense; and out of this complex evolves commitment and some undetermined degree of inflexibility. To the extent that these policies, whatever their appropriateness to the European crisis which brought them into being, have become inadequate to a realistic conception of the world as a whole, some key Democratic leaders may find it difficult to muster enthusiasm for the kind of bold reappraisal of American relations with the world which they supported with such imagination and dedication in 1940 and and again in 1947.

Foreign economic aid may provide one example. Democratic policies, in line with the generally defensive premise upon which they were erected, assumed that economic assistance to other nations was a relatively short-term emergency measure. Public identification with this position on the part of most Democratic leaders who were associated with these policies is already making it hard for some of them to revise their views on this central subject.

Yet the Democrats as a party are far more unified behind the foreign policy with which we have been operating under both Democratic and Republican Administrations since 1945 than are their Republican opponents. Under our system of government this is an incalculable advantage. Although the Constitution, and the Constitution in this sense reflects simply the facts of life, assigns the conduct of foreign affairs in the first instance to the President and his associates in the executive branch of our government, Congress, both by Constitutional prescription and in practice, has an absolutely crucial role to play. Because in American politics foreign affairs have generally been considered secondary, except when our failure to cope with them plunges us into a war, a coordinated effort by the executive and the legislature rarely occurs until situations abroad have reached the crisis stage.

Where the situation is one of obvious crisis, there is little difficulty. The urgency of the need discourages all but the most reckless Congressional leaders from assuming responsibility for frustrating action. But to wait for unity in our turbulent present-day world until a crisis is full-blown normally means that only a negative, reactive foreign policy is possible. This course is incompatible, if our speculation is right, with the type of foreign policy needed to meet successfully the comprehensive and unprecedented

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1159)

MAY SWENSON:

WATER PICTURE

A swan, with twin necks
forming the figure three,
steers between two dimpled
towers doubled. Fondly
hissing, she kisses herself,
and all the scene is troubled:
water-windows splinter,
tree-limbs tangle, the bridge
folds like a fan.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

challenge of the Hydrogen Age. What is more, it is not the kind of policy which will evoke a really wholehearted response from a new majority.

WHAT this new consensus will support and eventually demand is informed, conscientious, positive action over a long period of time and on many fronts in the direction pointed by the conception of the world as an organic community, divided though it may now be by Soviet ambitions. This effort will call for the full use of our material, physical, and moral resources on a scale which the American people have not yet contemplated in times of peace. Working politicians and students of government both agree that the initiative for such a national commitment must come primarily from the Executive.

But the President's capacity to act is, if not paralyzed, at least drastically limited when he knows in advance that proposals which are fully adequate to the evolving world situation are likely to precipitate not only a difficult public debate but a costly, deep-rooted, bitter division within his own party in Congress. The fact that he can count on a *bipartisan* majority will be scant consolation if the biggest part of that majority is provided by his political opponents.

When the Democrats lost control of Congress in 1946 the Administration in effect received a vote of no confidence. Yet because the Democratic minority in Congress was reasonably united on the need for whatever program might be required to deny Europe to communism, President Truman could proceed with confidence.

The international wing of the Republican Party, led by Senator Arthur Vandenburg, gave him the necessary votes to provide a dominant majority, while the neo-isolationist half, under Senator Taft, doggedly continued to insist that we have no truck with foreigners in time of peace. The President's party, although holding a minority of the Congressional seats, provided nearly two-thirds of the bipartisan majority which enacted the necessary legislation to support a bold, timely policy in Europe.

Although the present Republican Adminstration is led by a man with international experience, it is forced to deal with the critical issues of our day under constant threat of the same kind of split on foreign-policy issues which set Vandenburg against Taft in 1947 and which contributed to Dewey's defeat in 1948. If the President breaks with concepts which are clearly proving inadequate and proceeds really to meet the issues that have been generated by the new global forces which I have described, the Congressional majority which he could almost certainly command would largely be provided by his Democratic opponents. It is difficult to conceive a crueler political dilemma or one more nearly unmanageable.

In an election year, such as 1956, we see the results of this conflict in its most disturbing form. Members of the Administration do not deny in private the vast deterioration in America's position which has been taking place throughout much of the world. But to deny it in public has become a political must. The only foreign-policy slogan to which both wings of the Republican Party can subscribe is "we are now at peace."

In other periods we could wait until a developing crisis created a light so brilliant that the new or broader truths were no longer ob-

The Criminal Record

The Saturday Review's Guide to Detective Fact and Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
THE NINTH HOUR *Ben Benson* (Mill-Morrow: $3)	Tough cons seize guards, try to negotiate release from Mass. prison as all hell pops.	Outside-inside treatment well-managed; furious-paced, attention-gripping job.	A-1.
THE MYSTERY WRITER'S HANDBOOK *Herbert Brean, editor* (Harper: $3.95)	Forty-odd crime-suspense authors explain methods, techniques, pitfalls of craft from police procedure to contract terms.	Authenticity, credibility stressed; Mystery Writers of America sponsor this excellent manual (laymen will like it too).	Tops.
KISS HER GOODBYE *Wade Miller* (Lion: 35¢)	Man and gal on lam (honorably) in So. Cal. try to take root; homicide helps solve problem.	Nice situation job, with sound and sympathetic characterization; unusual and effective.	See left.
THE SEVEN FILE *William P. McGivern* (Dodd, Mead: $2.95)	NY mob snatches infant, hightails to Maine woods; FBI, sundry cops bring up heavy artillery.	Panel job, with flash-backs; see-all technique; usual hates develop among culprits; police work good.	Taut, effective.
THE CASE OF THE DEMURE DEFENDANT *Erle Stanley Gardner* (Morrow: $2.75)	So. Cal. gal confesses to murder under psychiatrist's drug; Perry Mason wipes slate clean as Ham Burger raves.	Poison pills do double-shuffle as old master eludes cops for 50th (or isn't it 51st?) time.	Hats off, guys and dolls.
THE CAUTIOUS OVERSHOES *Margaret Scherf* (Crime Club: $2.75)	Charred body in Montana freight car stirs sleuthing cleric to action; his text: "Get that man!"	Color, scenery heat; personnel top-notch, authentic; weather cold; good show.	To repeat good show.
AND DEATH CAME TOO *Anthony Gilbert* (Random House: $2.75)	English dowager-sitter in jam as aged charge fades out; Arthur Crook, gentleman eye, satisfies curiosity.	Well-knit but overpopulated yarn; too much background; slow starter, faster finisher.	Fancy-work.
DEAD RIGHT *Stewart Sterling* (Lippincott: $2.75)	Palm Beach hotel dick stirs stumps as client, bellhop perish; top financier pitches weight.	Life in posh caravanserai nicely limned; narrative breezy; straight cops show interest.	Briskly handled.
NO SMOKE, NO FLAME *Quentin Downes* (Roy: $2.50)	Wealthy English rumbum (f.) incinerates; hubby, others, on spot; odd Yard team takes over.	Wordage excessive, but nicely wrought in spots; many tips gleaned in village pub.	For two lazy afternoons.
THE END OF THE TRACK *Andrew Garve* (Harper: $2.75)	Blackmail attempt irks British forest warden; cops eye him unhumorously as two die.	Brisk fire adds to tension; hero's plight wins wife's sympathy (but kids can't know).	Usual good job.
MYSTERY STORIES *Stanley Ellin* (S&S: $2.75)	Ten yarns by ranking operator in short-take field; Ellery Queen, discoverer, gives lad nice sendoff.	Beautiful construction, verbal economy, zip give these big-little pieces real distinction.	Crown jewels.
RICH MAN, DEAD MAN *Hillary Waugh* (Crime Club: $2.75)	Wife of Texas oil tycoon (and retired pvt. eye) gets into NY murder jam; hubby activates.	Homicide cop, old pal of hero, teams along; much routine plugging, but pace is lively, dialogue too.	Smooth performance.
GENTLY BY THE SHORE *Alan Hunter* (Rinehart: $2.75)	Peppermint-chewing Yard ace called to honky-tonk seaside resort as tide washes up corpse.	Half-wit offers tips (good ones); coincidences also help; all-detection job has its moments.	Placidly exciting.

—SERGEANT CUFF.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

secured. Our slowness in achieving the necessary new perspective was costly. But it was not catastrophic. In the Nuclear Age our problem is to achieve the essential clarification before our democratic society is overtaken by total disaster from which there may be no recovery. The influence of free institutions, revitalized and newly focused on current world problems, will either resume its historic evolutionary growth throughout South America, Africa, and Asia, or it will expire everywhere, including its birthplace, the nations of the Atlantic Basin. Whether the demise of liberty as an important political and economic force occurs gradually, through Communist strangulation combined with hardening of the political arteries, or suddenly in the aftermath of nuclear war is, for the long haul, beside the point.

This central fact is now self-evident to many American political leaders of both political parties, to newsmen, government officials, and to a large segment of our people. But will it become self-evident to *enough* Americans to provide the consensus necessary for a new orientation of our national purpose and policy while there is still time for positive and creative action? The surging advance in communications and psychology, which our own few domestic demagogues exploit, is consciously employed abroad by leaders of vast nations who have

only contempt for the principles upon which a free society is based. This ability to manipulate information and opinion has made possible the first effective fundamental challenge to the premises of democracy since these concepts set out confidently from seventeenth-century England to sweep the Western world. In the glowing days of the nineteenth century the democratic idea was everywhere confidently on the offensive. Until the outbreak of World War I liberal democracy was accepted by the entire world as the ultimate desirable goal. Even though democracy in most areas did not exist it was the accepted dream, and even the most reactionary governments were being forced to edge towards it. The national revolutions in Europe and South America in the last century, the reform movements under the Tsar in Russia, Sun Yat-Sen's struggles in China, the Congress Party in India, the beginnings of the independence movement in Africa, were all taken in the name of individual freedom and political democracy.

In our present-day world this is no longer the case. Eight hundred million people now live under Communist rule. Their young people are being taught that modern technology and Marxist political theory have made democracy more outmoded than the oxcart. To the bulk of mankind it must be admitted that the inalienable rights which our ancestors proclaimed to the world are no longer self-evident nor self-validating. Their desirability is a matter of moral faith, and their implementation has become a matter of resolute action on the part of those in all countries and of all races who understand their challenge and their promise.

Is it too much to hope that the leaders of America's fourth political majority will provide the kind of positive answers in their period as Jefferson and Lincoln did in theirs? In the din of the current campaign most of the questions and possibilities I have raised will be forgotten. Yet in the vision of a world of expanding hope and opportunity for all peoples, in which America will serve as a partner and even as an architect, lies the only salvation of a free people and a free society. Without such a vision in this Nuclear Age the people perish.

FRASER YOUNG'S LITERARY CRYPT NO. 677

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 677 will be found in the next issue.

F VHMHC QVX I AIV

DCXJJPHT YFDR

AHPIVQBPPZ, YRB RIT

OPHVDZ DB THY,

IVT TFT FD.

—EBNR JFPPFVSN.

Answer to Literary Crypt No. 676

Goodness is the only investment that never fails.

—HENRY DAVID THOREAU.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; traveling companions; ideas for sale; opinions (limited to 50 lines). All advertisements must be consonant with the character of The Saturday Review. Rates per insertion: 40¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 32¢ per word; 26 times 34¢ per word; 13 times 36¢ per word; 6 times 38¢ per word. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department, The Saturday Review, 25 West 45 Street, New York 36, N. Y.

LITERARY SERVICES

REJECTIONS? I diagnose, cure. Top-ranking editor says: ". . . very high opinion of your comments. . . ." All literary services. I've SOLD unknowns. SARA CLYNE, 250 W. 57th Street, NYC 19. JUdson 2-1957.

EDITING, TYPING, ALL FORMS of Manuscripts—Theses, Books, Plays. GHOSTWRITING speeches, thesis guidance, et al. All subjects. WRITERS' SERVICE, 7 East 42 St., NYC. MUrray Hill 7-5159.

TELEVISION WRITERS, expert representation by TV specialist. Terms: Robert Finnell Agency, 507 Fifth Ave., NYC.

SEEING EYE FOR WRITERS. Former editorial associate large New York publishing house will guide promising talent. Personal interest, no machine-shop. Reasonable rates, selling help. No fee short material unless I offer aid. Box Z-227.

WE SELL YOUR MANUSCRIPT! Literary agents 35 years. Constructive criticism, editing. New writers invited. References: ANITA DIAMANT. The Writers' Workshop, Inc., 280 Madison Ave., NYC 16.

TWENTY-THREE IMPORTANT SERVICES for all writers. Free information about membership. NATIONAL WRITERS' CLUB, 1817 Gilpin, Denver 18, Colorado.

MANUSCRIPTS TYPED with intelligence and dispatch, PEGGY SWEET, 424 Madison Ave., NYC. PLaza 8-2740.

ELEANOR KING, literary agent books, novels, articles, stories, plays. 19 West 44 St., NYC 36.

MANUSCRIPT TYPING: Intelligent, inexpensive. AMBASSADOR OFFICE SERVICE, 17 East 48 St., NYC. PLaza 5-1127.

MUSIC—composed, arranged, recorded. Five Star Music Masters, 313 Beacon Building, Boston.

AUTHORS READY FOR COOPERATIVE PUBLISHING but who can't decide which Press to select or what royalty scale (20%, 40%, or the full 100%) they are entitled to, we are specialists in this field and qualified to offer authoritative advice. We guarantee saving hundreds of dollars in publishing costs, getting best royalty terms and sales campaigns. For information write WRITERS' SERVICE, 7 East 42 St., NYC 17.

MANUSCRIPTS PROFESSIONALLY TYPED. Tape recordings transcribed. STILLMAN ASSOCIATES, 1394 Third Ave. (at 79 St.), NYC. TRafalgar 9-9177.

PUBLISHING your book or booklets? Free folder outlines our low cost production-distribution service (author-ownership, 70% royalty). William-Frederick Press, 313 West 35 St., NYC 1.

MANUSCRIPT TYPING SPECIALISTS. Excellence guaranteed. GLADYS-IRENE LEAHEY, Seven Park Ave., NYC. MUrray Hill 6-4464.

STORIES, NOVELS, ARTICLES, BOOKS Marketed. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales publication. Unestablished writers assisted. Information available before sending manuscript. LAURENCE ROBERTS, LITERARY AGENT, 33 West 42 St., NYC 36.

COMPLETE LITERARY SERVICES. Write for terms. Daniel Mead, Literary Agent, 419 Fourth Ave., NYC 16. Foreign Office: Via Archimede 97, Rome, Italy.

EDITORS! Background articles and comment, political, literary, supplied promptly by British author and journalist. London correspondent U.S. agency. Box Z-367.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RECORD MART

RECORDERS (ENGLISH FLUTES) KUENG Swiss import, also Dolmetsch, Purcell, and Barenreiter. Baroque (English fingering) $3.95, $5, $6.50 up. Recorder music and methods. Free catalogue R66, HARGAIL, 130 West 56 St., NYC.

CHADWICK RECORD CLUB offers huge savings on all brands of long playing records and accessories. Write for information and free catalogue. CHADWICK RECORD CORPORATION, 1123 Broadway, New York 10, N. Y.

RARE OPERATICS, red seal, European imports; free lists; Westhoff, 931 Geary, San Francisco.

BACK NUMBERS

MAGAZINES—millions of back issues, thousand titles. Try us. "Back Number" Wilkins, Danvers, Massachusetts.

OUT-OF-PRINT

NAME THE BOOK—We'll Get It! CHICAGO BOOKMART, Chicago Heights, Ill.

FREE SERVICE, thousands of books—complete assortment fine sets. CRIST BOOK SHOP, 381 Wabasha, St. Paul, Minnesota.

DELLA MONTGOMERY, 720 N. Michigan Ave., Suite 911, Chicago 11, Ill. WILL FIND THE OUT-OF-PRINT BOOK YOU WANT.

TAINTER'S CHICK BOOK SHOP, Temple, N. H. Books on anything and everything. Try our search service for that certain book.

ANY BOOK LOCATED. Free Catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Mich.

YOU NAME IT—WE FIND IT! Prices surprisingly low! Fast Service. Try us—no obligation. International Bookfinders, Box 3003-S, Beverly Hills, California.

ANY AVAILABLE BOOK LOCATED, Webb Book Service, 200 East Walter Road, South Bend 14, Indiana.

HARD-TO-FIND Books located by specialists. No search charge. MADISON BOOKS, Box 386A, Madison Square Station, New York 10.

JOHN FRIEND, BOOKFINDER, can get the book you want. Free Search service. Box 197SR, Cardiff, California.

BOOKPLATES

FREE CATALOGUE. Scores of beautiful designs. Address BOOKPLATES, Yellow Springs, Ohio.

BOOKS

ENGLISH LITERATURE. Shortly ready: Catalogue No. 28—comprising some 1,600 scholarly and desirable books from the libraries of men of letters. Strong in the Poets, Literary Criticism, Belles Lettres, Anthologies. Most moderately priced. Jeremy North, Bookseller, 1931 Chapel Hill Road, Durham, North Carolina—a London Bookshop in the South.

ATHEIST BOOKS. 32-page catalogue free. TRUTHSEEKER CO., 38 Park Row, NYC 8.

BRITISH BOOK BARGAINS—All Subjects. Catalogue free. Wants solicited. Transbooks, Box 22-S, Brooklyn 26, N. Y.

EXTENSIVE STOCK OF SCHOLARLY BOOKS—Literature, etc. Catalogues issued. PYETELL'S BOOKSHOP, 333 Fifth Ave., Pelham 65, N. Y.

NEW AND SECOND HAND BOOKS in or out of print. If it's a book, we may have it. MENDOZA's, 15 Ann St., NYC 38. Oldest old book shop in NYC.

INDIAN-MAYA-INCA. Catalogue free. George Norin, 224 Purchase St., Rye, N. Y.

BARTER BUREAU. Stamped envelope for details. Fileco, 1456 Jones, San Francisco.

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue, New York's French bookshop where French books are sold exclusively. Mail-order catalogue 40¢.

HOBBIES

POST CARD COLLECTORS want rare, valuable Americana and foreign. Learn all. COLLECTORS, illustrated monthly, $2 year. Copy 25¢. Box 432-R, Glendale, California.

ART

STUDY IN BEAUTIFUL TAXCO! Springtime all year. Inexpensive living and tuition. Write for folder. Taxco School of Art, Taxco, Guerrero, Mexico.

LANGUAGES

FREE TRIAL—Complete language course for home study by Linguaphone, The World's Standard Conversational Method. At home, easily, quickly learn to speak French, Spanish, German, Japanese, Russian, Modern Greek—any of 34 languages. It's like living in another land. Send for FREE Book and Details of Free Trial. No obligation. Try, don't buy! Linguaphone Institute, T-26-066 Rockefeller PLaza, New York 20.

PERSONALS

SUMMER PACK TRIPS in WYOMING's beautiful Wind River Mountains. First class fishing. Experienced guides. Excellent horses and equipment. Good food. Reasonable rates. Write Carl Riley, Dubois, Wyoming.

WRITERS' COLONY IN MEXICO! Personal, professional instruction in fact, fiction, poetry. Group criticism and discussions. First-class resort hotel on Gulf with private beach and swimming pool. Ideal fishing, hunting. Year-round summers. American instruction and management. International cuisine. Tuition, board, private room with bath; $145 month. Special rates extended periods. Limited accommodations. Hotel Balneario, Tecolutla, Veracruz, Mexico.

FAMILY ARMS—English Scotch, Irish. Write M'WETHY, St. Johnsville, N. Y.

EXPERIENCED MALE SOCIAL WORKER available July 1st or September 1st. Twenty years experience group work, camping and adult education. Professionally trained. Interested in challenging opportunity and new social work developments. Please write fully. Interested in exploring interesting possibilities. Box Y-945.

EPISCOPAL PARISH PRIEST, single, age 35, receiving sabbatical year desires sponsorship and/or limited duties with stipend to permit study and writing. Reply Box Z-347.

"FOREIGN JOB OPPORTUNITIES!" Excellent professional, technical, teaching, clerical positions Europe, Asia, S. America, Africa. Detailed information on 200 job classifications; over 100 firms, government agencies now hiring. (Male, Female.) Only $1. Money back guarantee. OTIS PUBLICATIONS, Box 215, Alden Manor, Elmont, N. Y.

TROUBLED? WORRIED? Read QUEST OF CERTAINTY—informative, interesting. Price $2.50. Box 119, Long Beach, N. Y.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Art Objects, Ivory, Tortoise Shell, etc. Lamps mounted. HESS REPAIRS, 168 East 33 St., NYC 16. MUrray Hill 5-4280.

BUSINESS WOMAN requires 1½ or 2 room apartment, bath, kitchenette if possible. Between fifty's and seventy's East side (NYC). Box Z-362.

RARE THEATRE PROGRAMS. $2 up. Perfect, authentic. American-English. Inquiries answered. New illustrated catalogue FREE. Old Programs, Box 528, Newtonville, Mass.

BREAD LOAF, The Writers' Conference from which all others sprang, meets August 15 to 29 on Vermont's most beautiful mountain. For information: Bread Loaf Writers' Conference, Middlebury, Vermont.

ANTIQUE POSTERS—CIRCUS, MINSTREL, DRAMA, GAY NINETIES. Spanish Toros, French Riviera, etc. Lists for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

PERSONALIZE YOUR STATIONERY, playing cards, etc., by having on them a sketch of your house. Ask TIFFT, 287 Tifft Road, Dover, N. H.

YOUNG, MIDDLE-AGED LADY desires another such to spend summer on charming place North Salem. Simple cooking, housework, drive car. Box Z-356.

PERSONALS

FASCINATING NEW FOLK ARTS—West German, Japan, Denmark. Potluck, 10¢ to $10, guaranteed. Free list. PACIFIC NEW ENGLAND, INC., Box 1152, Studio City, California.

MEN CAMP COUNSELLORS WANTED. Box 7183-S, Philadelphia 17, Pennsylvania.

BRITISH SHOES FOR GENTLEMEN at a fraction of their American retail price! $9.95 includes duty and import charges. Delivery in ten days from receipt of order. Unconditional money-back guarantee. Write for free illustrated catalogue. Steven Williams Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

COLLEGE PROFESSOR, male, to teach responsible retired manufacturer history and a language couple of hours each day during July and August. Prefer resident near Mamaroneck, New York. Submit resume including age and cost per hour to Box Z-364.

MAKE MELLOW MUSIC IMMEDIATELY with lovely imported rosewood Recorder. Perfect intonation. Not a toy, $14.50 complete. COOPER MUSICo., 62 East Division St., Chicago, Ill.

FURNISHED ROOM for one or two persons, private house. Hour from Columbia University, and 10 degrees cooler. Reasonable. Box Z-261.

23rd WRITERS' CONFERENCE in the Rocky Mountains. July 23-August 10. Workshop leaders: Philip Wylie, May Sarton, Walter S. Campbell, Warren Beck, Phyllis Whitney, Harry Muheim. Write Don Saunders, University of Colorado, Boulder.

YOUNG LADY EXECUTIVE, 26, would like to move to mid-town east side well furnished apartment. Box Z-361.

HAVE YOU A SON OR DAUGHTER with creative talents who would thrive in small friendly college? Two-year degree programs in liberal arts, creative arts, secretarial studies. Windham College, Putney, Vermont.

LIKE FABULOUS FABRICS? Visit or write CAROL BROWN, Putney 8, Vermont.

"HOW CAN I FIND OUT?" You can! Information confidentially developed. Any matter, person, problem. Worldwide. Officially licensed. Established 1922. WILLIAM HERMAN, 170 Broadway, NYC.

CAN'T RELAX? TENSE? OVER-FATIGUED? Personal instruction, individual or group, HOW TO RELAX, including "Five Minute Vacation Technique." Free brochure. RELAXATION INSTITUTE, 225 West 86 St., NYC 24. TRafalgar 7-6764.

REGISTERED NURSE with degree desires employment as traveling companion or otherwise. Experienced traveler. Box Z-366.

CHARMING, EXCLUSIVE GRAMERCY PARK—Attractive 1-room studio suites with full hotel service. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. Transients from $3.50. Attractive weekly-monthly rates. GRamercy 5-6000.

PIANIST, skillful, intelligent, musical. Needed for classic ballet and contemporary dance studio. Ohio. September to June. Excellent opportunity for composer. Box Z-216.

SEEKING PEACE OF MIND? Free homestudy course in the Catholic religion. PAULIST INSTRUCTION CENTER, Dept. 5, 2 Columbus Ave., NYC 23.

WHETHER fishing for ideas or lake bass, write "Bonniview," Lake Penage, Whitefish, Ontario, Canada for your free copy of Howard Linn Edsall's "BORROW & PROSPER," and make a vacation in this writers' and fishermen's island paradise a dream come true ($6.50 per day).

VERMONT WRITERS CONFERENCE offers real help to serious writers. August 19-31. Catalogue. Putney, Vermont.

WOMAN, 28, divorced; Advertising Agency Manager, Model, Newspaper Editor, Bridge Teacher, world traveled; desires challenging position combining some, all, or none, of these interests. Box Z-372.

YOUNG BACHELOR, non-smoker or drinker, desires position as valet, houseboy, with gentleman. Prefer mid-West or. Box Z-371.

GOING TO EUROPE for one year. Will take assignments. Experienced research worker, linguist, secretary. Box Z-375.

Continued on page 58

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

(Continued from page 57)

PERSONALS

COLLEGE GRADUATE, Class 1951, specializing English literature, knowledge French. Experience: 2 years college foundation office; ½ year assistant to layout designer. Seeks half or ¾ time occupation. WAtkins 9-5532 (NYC).

CONCERTINAS—rental—sales—instruction. BORIS GREGORY, 1697 Broadway, NYC. ESplanade 6-8269.

PROPERTY FOR SALE

ISLAND FOR SALE. 13 enchanting evergreen acres lovely harbor, near Victoria, B.C. $8,500. Terms. David Conover, Ganges, B. C.

ACREAGE IN GENTLEMAN'S ESTATE IN DANBURY-BREWSTER AREA. Good commuting. Exceptionally beautiful countryside overlooking reservoir. High, scenic, protected, yet accessible. NOT a development. From $1,000 an acre. Owner, Box Z-373.

SHOPS FOR SALE

DESERT BOOKSHOP. Excellent Buy—Cash! 443 North Palm Canyon, Palm Springs, California.

HOUSES AVAILABLE

For Sale

DEER ISLE MAINE. Attractive, sturdy summer cottage, owner-built. 3 bedrooms, bath, 2 acres wooded shore. Box Y-965.

KEENE VALLEY, ADIRONDACKS, N. Y. One-half mile from village. Finely built summer home surrounded by Maple Grove 5 acres. Glorious view. Partially furnished. Pyrofax stove and hot water heater, 3 bedrooms, 3 baths, sleeping porch. Price very moderate. Box Z-343.

WRITER'S HIDEAWAY: Maryland, Eastern shore of Chesapeake. Dixie setting. Boating, bathing, fishing. Five-room house, modern bath, venetian blinds, radiator every room. Hen house, storage, workshop, two-car garage. 15 acres, all tillable. Neighbor ready to work farm and pay you; income covers taxes, insurance, other expenses. Small pear orchard, strawberry patch, flower garden. Offer includes gas range, electric refrigerator, power mower, extras. Ideal for anyone desiring small farm. $10,500 buys all. Woodrow W. Nelson, Princess Anne, Maryland. Phone 522.

ALSTEAD, NEW HAMPSHIRE. 4-bedroom Cape Cod, built 1942, 26 acres, winterized, Guest lodge. $11,000. Box Z-354.

EARLY COLONIAL RESIDENCE IN HAVERHILL, N. H. White frame house, facing tree-shaded Common, 9 rooms including 28' living room, 2 baths, 3 fireplaces, new oil furnace. Garage. Flagstone terrace 15' x 20'. Frontage 150'. Acre of rich garden loam. Maple trees. 2 apple trees. House faces west. Excellent water. 3 minute walk to schools, library, community church. Near P. O. and store. Box Z-353.

For Summer Rental

COMFORTABLE 6-ROOM HOUSE, 3 bedrooms. Beautiful location Green Mountains. Season, $500. "Simplesage," Rochester, Vermont. Rochester 7-8292.

OCEAN BEACH, CONN. Fabulous ocean resort, modern house. Twin-bed room. $60 week. Box Z-360.

MUSICIANS, TEACHERS: Furnished 5½ room mid-Manhattan apartment available July 1-Sept. 1. West 90th St. Grand piano. $100 per month. Write Box Z-365.

QUIET, COOL CABIN, Ohio horse farm, furnished, electricity. Box Y-374.

COTTAGE, suitable four, view, near lake, secluded, accessible. Season $300 or monthly. Madeline Holden, Wallingford, Vermont.

APARTMENTS FOR RENT

BREWSTER, N. Y., Scenic estate, modern apartments. $78 including utilities. Box Z-274.

BEAUTIFUL COUNTRYSIDE; commuting distance New York; 3 rooms; $75 monthly. Box Z-369.

TRAVEL

14-DAY ALL-EXPENSE ESCORTED TOURS TO MEXICO, $146. Taxco, Mexico City, Acapulco, Cuernavaca. Compare with any tour. Spencers, 709 Parker, Las Cruces, New Mexico.

IT'S NOT TOO LATE TO "DRIVE THROUGH BRITAIN." Write or cable Victor Britain now to rent a new self-drive Ford, Morris or Jaguar car from only $16.80 a week and 7¢ a mile. All gas and oil free. Remember to ask for free copy of "Dine and Drive Through Britain" to help plan your itinerary. The Victor Britain Rent-A-Car System, 12a Berkeley Street, London, W.1. Cables: Autobritn, London, England.

VACATIONS

AT THE GODDARD MUSIC AND ART CENTER among Vermont hills artists paint, chamber musicians play ensemble works. Beginners, professionals welcome. Fine staff, good food, pleasant living, moderate rates. Stay a week or longer. July 11 to August 26. Write Goddard College, Box S. Plainfield, Vermont.

MEXICO CITY VACATION—HOME ATMOSPHERE. Isabel Carbajal's, Rio Amoy 17, Mexico 5, D. F., Mexico.

THE BELGRADE HOTEL AND COTTAGE RESORT. Here's that famous Maine lakeshore resort you've heard about. Everything from private golf course, mile-long beach to Maine's finest bass fishing. Only $5 to $11 a day per person for rooms and reasonably priced meals, too. Write for folder. Belgrade Lakes 6, Maine.

WINHALL MOUNTAIN LODGE, MANCHESTER, VERMONT. Midst picturesque Green Mountains. Superb food. Sports, theatres, Brochure.

COLONIAL CHARM midst wooded Litchfield Hills. Trout stream. Casual, intimate, luscious food. Swimming pool—horses, golf, lakes nearby. Country auctions, summer theatre. LEWIS & MARY FISHER, Bantam, Conn.

SOUTHWIND, WOODBOURNE, NEW YORK. Informal adult resort. Private lake, Fishing, Boating, Swimming, Tennis. Outstanding record collection. Excellent American cuisine.

KANDAHAR LODGE, MANCHESTER, VERMONT. Elevation 2,000 feet, midst the beautiful Green Mountain National Forest. Congenial companions. Restful, informal. Swimming, sports. Excellent food and accommodations. Folder.

EDGEWATER HOUSE, LINCOLNVILLE BEACH, MAINE. U.S. Route #1, for that MAINE vacation.

CHANDLER ROBBINS' SUGAR ISLAND CAMPS—Moosehead Lake, Greenville, Maine. Fishing—Restful vacations—superb food. Duncan Hines recommends. Telephone OXbow 5-2577.

HOLIDAY HAVEN—Quiet, comfortable, informal—Rooms, housekeeping apartment—swimming, cycling, surf or deep sea fishing or just settin' and lookin'. Rates reasonable. Box 297, Block Island, R.I.

WOODLANDS, PHOENICIA, N. Y., resort on mountainside. Swimming, tennis, art, ceramics, theatre workshop. Opening June 22.

CENTRAL ADIRONDACKS—Small, quiet guest lodge, beautifully located on a cool, clear mountain lake. Delicious meals, $50 to $54 per week. WOODHOLME, Seventh Lake, Inlet, N. Y.

MUSIC INN at LENOX, MASS. Close to Tanglewood and Claude Debussy. Adjacent to Music Barn and Tommy Dorsey. Swimming, boating, bicycling, tennis and the sound of silence, too. Write Stephanie Barber.

GREEN SHADOWS, Old Lyme, Connecticut. Quiet informal country life, good food, comfortable beds.

VACATIONS

IDEAL LAKESIDE VACATIONING. Rustic Lodge, cottages, cabins; all sports; Hi-Fi concerts, deep woods, privacy. Informal, congenial, unique. CHANTERWOOD, LEE, MASS. Folder S.

POCONO MOUNTAINS. Peaceful beauty, stream, wildlife. Near hotels, golf. Few particular guests. Box Z-359.

INTERLAKEN INN—A charming resort on the most beautiful lake in the Berkshires. Golf, fishing. May 14-October 15. Brochure. Write Box 408, Lakeville, Connecticut.

LIKE THE COUNTRY? Come to Graymont, a Colonial farmhouse. Good food. R. D. 2, Middlebury, Vermont.

MAINE RESORT CAMP for all the family. Private island in Casco Bay. Seclusion, relaxation, recreation, boat trips, fine food, $50-$60. Special children's rates. Booklet. Camp Eggemoggin, Box 27, Brunswick, Maine.

THE TAVERN AT GRAFTON, VERMONT. Authentic stagecoach inn in picturesque village. Comfortable rooms, appetizing meals, moderate rates.

FARMS, HOTELS, welcoming children. Restful, reasonable. Call LOrraine 8-0700 (NYC).

STONEGATE LODGE on Long Lake, N. Y. Informal Adult Resort. Concert Trio. Folk-Square dances. Crafts. All Sports. Summer Stock. Circle 6-6386 (NYC).

GEORGE WASHINGTON didn't sleep here but you can have a room like his, canopy and all, or you can have a rustic log cabin—all on beautiful Lake Champlain. American plan rates or housekeeping cottages—THE STABLE INN, Westport, New York.

THE LOG HOUSE, THIRTEENTH LAKE, North River, N. Y. 2100 ft. elevation, surrounded by Adirondack Forest. Privacy ideal for creative work or just loafing. Cottages. Meals varied and best.

BRANDON INN, on village green near library, churches. Real New England Food. Elevator. Restful 2-acre garden lawn. Folder. Brandon 11, Vermont.

LOG CABINS IN THE PINES. Swimming, tennis, fishing, excellent food. NOKOMIS CAMPS, Surry, Maine.

ARTISTS, WRITERS, thoughtful people find relaxation in quiet CAPE COD seaport village. Beach Shore drives. Beautiful harbor view. Agreeable clientele. Theatres. Rates $10 up A. P. THE BREAKWATER, Woods Hole, Massachusetts. Booklet.

TARA. Delightful, Informal, No overcrowding. Lovely rooms, All sports. Only $40. Stamford, N.Y. Phone: Stamford 4293.

TANGLEWOOD-MINDED? SEVEN HILLS is five minutes from the concerts—and also offers complete vacation facilities. Write for descriptive literature. SEVEN HILLS, LENOX 2, MASS. Tel: Lenox 8677.

HATHAWAY LODGE, THE LUXURY LODGE FOR ADULTS. Formerly the palatial 592-acre Macy estate "In the Hills of the Sky." Luxurious rooms, many with fireplaces. Private swimming pool. Magnificent mountain trails. Tennis, handball, all sports. Recordings, library. Square, folk and ballroom dancing. Superb American-Jewish cooking. 2¼ hours via Thruway. Now open. For reservations or booklet: HATHAWAY LODGE, Haines Falls, N. Y. Phone Tannersville 299.

CORNWALL GUEST HOUSE, Cornwall, Vermont. 8 minutes from college town of Middlebury. For those who like quiet, refined living, beautiful scenery, excellent food. Virginia S. Graham.

SUMMER AGAIN AT BLUEBERRY HILL! Lucullan food. Nothing whatever to do. The Mastertons, Brandon, Vermont.

ISLAND VACATION ON CASCO BAY! Golf, swimming, ocean breezes combined with good food and accommodations. Ten boats daily. ISLAND VIEW HOUSE, Chebeague Island, Maine. (Open May 30.) Brochure.

KINAPIC LODGE, Lovell, Maine. Modern cabins, Lake. American-Jewish Cuisine. Sports, beauty, Hi-Fi. $75 to $95 weekly. DEwey 9-5730 (NYC).

PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1160

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Group of islands in E part of Bay of Bengal.	68 54 113 47 201 123 25 104
B. Flightlike; pert. to variations in the longitudinal motion of aircraft in flight.	135 152 125 23 119 114 163
C. Characterized by plenitude or power of mental synthesis of new ideas from elements experienced separately.	87 67 106 52 24 129 78 182 156 165 12
D. Another name for "mahua" butter.	60 193 149 93 28 5 51 184
E. Indian cloth embroidered with a pattern of flowers, esp. a Punjabit chuddar.	169 176 139 94 196 186 154 26
F. Shortest of certain common punctuation points (comp.).	74 46 130 41 77 96 59 101
G. Capital city of Georgia, U.S.S.R., which means "Warm Springs."	98 83 91 124 50 6
H. Matthew Arnold's "one dead, the other powerless to be born" between which man wanders (2 wds.; "Stanzas from the Grande Chartreuse").	151 199 145 75 133 22 16 108 127
I. Warns of approaching arrest (colloq.; 2 wds.).	86 53 134 14 90 144 148
J. Art or practice of fishing.	2 92 167 194 153 111 138 21 84 190
K. Unfolded or unrolled; derived; emitted.	105 20 88 31 122 62 121
L. Sovereign princess of an Indian state.	7 85 34 97 69 128 107 177 164
M. Fragrant powdered rootstock of Florentine iris, etc.	110 178 66 80 19 146 174 30 173

DEFINITIONS	WORDS
N. Sloughed (2 wds.).	142 61 159 10 99 168 181 17
O. Resembling the spine of a certain common fish; popular pattern in textiles.	40 39 187 13 141 36 157 43 8 195 171
P. Son-in-law of Thomas Mann, famous in his own right as English poet.	202 161 82 166 63
Q. Surname, two brothers, German painters esp. of murals, Gothic churches, etc. (19th cent.).	132 118 64 126 137
R. What Virgil feared "even when bearing gifts."	42 56 203 18 65
S. Famous play whose secondary title is "What You Will," acted but not published till after the author's death (2 wds.).	95 102 15 120 175 33 117 140 71 179 38 192
T. Oldest news agency in Europe (Paris, 1835).	11 100 155 76 57
U. Tending to avoid by artifice.	45 79 72 162 189 49 197
V. A surviving English poet of World War I, member of prominent family of Spanish-Jewish origin.	1 35 48 109 29 158 172
W. Quantity "of sense" necessary, in 18th cent. Stephen Duck's "Proper Ingredients to Make a Sceptic" (2 wds.).	116 4 3 115 58 143 73 9 27 180 112 37
X. Old name for certain starry precious stones perh. the asteriated sapphire.	131 185 191 150 103 160 81 183
Y. Important religious movement resulting in formation of various Protestant churches (16th cent.).	70 44 32 136 198 170 147 188 55 200 87

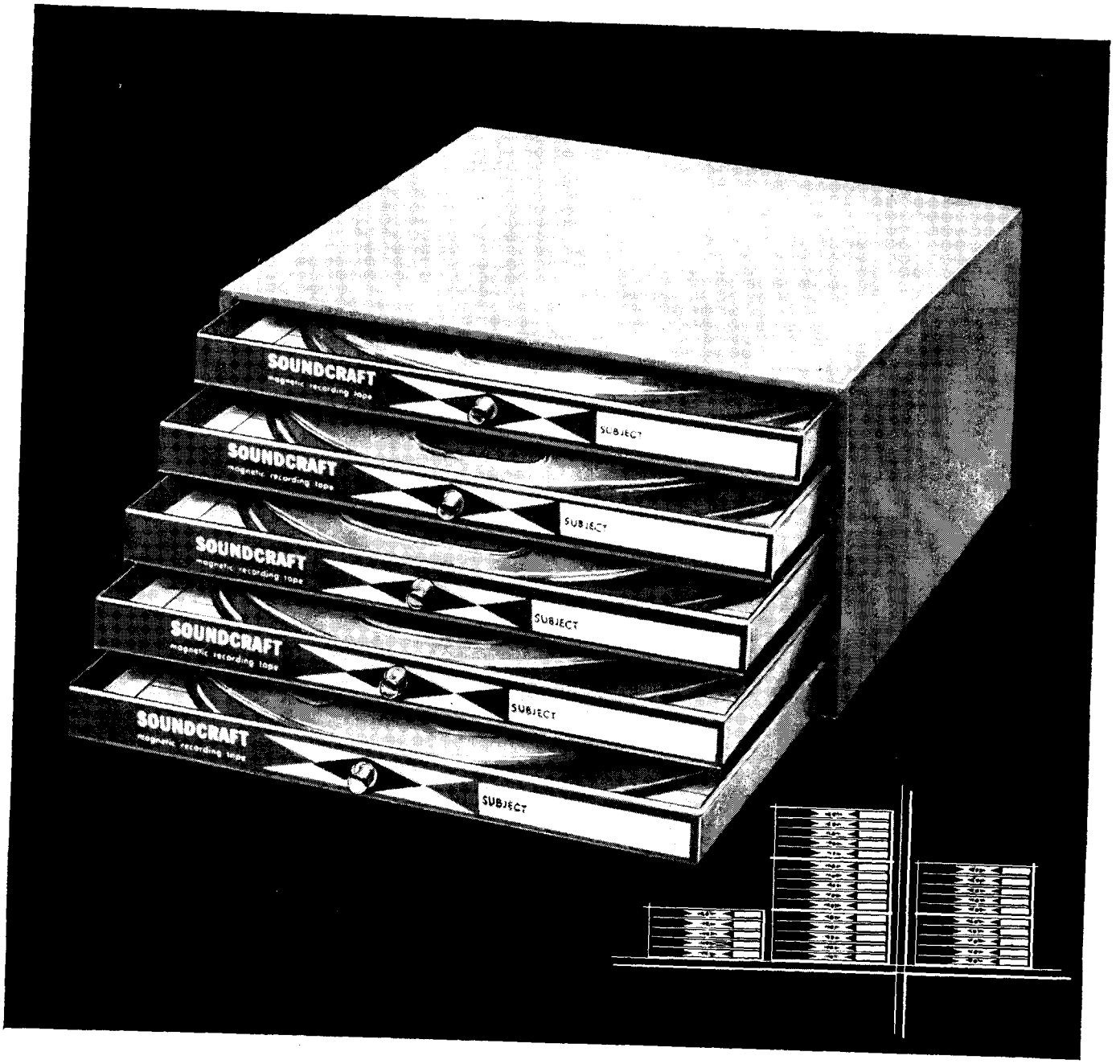
DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

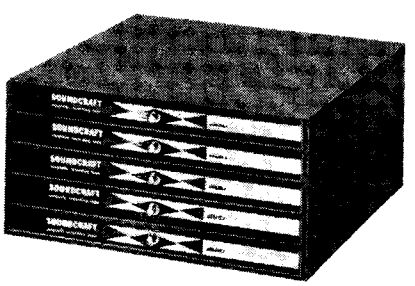
				1 V	2 J	3 W		4 W	5 D	6 G		7 L	8 O	9 W	10 N		11 T	12 C
13 O	14 I	15 S	16 H	17 N			18 R	19 M		20 K	21 J	22 H	23 B	24 C	25 A	26 E	27 W	
28 D	29 V	30 M	31 K	32 Y			33 S	34 L	35 V	36 O		37 W	38 S	39 O		40 O	41 F	42 R
	43 O	44 Y	45 U	46 F			47 A	48 V		49 U	50 G	51 D	52 C	53 I	54 A	55 Y	56 R	
57 T	58 W	59 F	60 D	61 N	62 K	63 P			64 Q	65 R	66 M		67 C	68 A	69 L	70 Y	71 S	72 U
73 W	74 F		75 H	76 T	77 F		78 C		79 U	80 M	81 X	82 P	83 G	84 J	85 L	86 I	87 C	
88 K	89 Y		90 I	91 G		92 J	93 D	94 E		95 S	96 F	97 L	98 G		99 N	100 T	101 F	
	102 S	103 X	104 A	105 K		106 C	107 L	108 H		109 V	110 M	111 J	112 W	113 A		114 B	115 W	
	116 W	117 S	118 Q		119 B	120 S	121 K		122 K	123 A	124 G	125 B	126 Q	127 H		128 L	129 C	
130 F		131 X	132 Q		133 H	134 I	135 B	136 Y	137 Q	138 J	139 E	140 S	141 O	142 N	143 W		144 I	
145 H	146 M		147 Y		148 I	149 D	150 X	151 H	152 B	153 J	154 E		155 T	156 C	157 O	158 V	159 N	
160 X	161 P	162 U		163 B	164 L	165 C	166 P	167 J	168 N	169 E	170 Y	171 O	172 V	173 M		174 M	175 S	
	176 E	177 L	178 M		179 S	180 W	181 N	182 C	183 X		184 D	185 X		186 E	187 O	188 Y	189 U	
190 J	191 X		192 S	193 D	194 J	195 O	196 E	197 U	198 Y		199 H	200 Y	201 A	202 P	203 R			

Solution of last week's Double-Crostic will be found on page 54 of this issue.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The best way to store tape ...Reeves SOUNDCRAFT tape chest



It's a perfect Gift for the tape recorder owner

Soundcraft tape chests keep your tape library neat and compact. Five-drawer units can be easily labeled for real convenience. When you buy five reels of Soundcraft tape — regular length or long-play — Red Diamond, Plus 50, Plus 100 — buy them in the Soundcraft tape chest at *no extra cost!*

Your dealer has them. See him today!

FOR EVERY SOUND REASON

REEVES SOUNDCRAFT CORP.

10 East 52nd Street, New York 22, N. Y.

338 N. LaBrea, Hollywood, California

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED